

# AMERICAN MUSIC TEACHER

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# AMERICAN MUSIC TEACHER

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## From the Editor

**M**USIC is fun. Music should be fun. But not the same type of fun one has at a picnic, square dance, or hayride. Music is cerebral fun. Performing, listening, creating, all can be even more exhilarating than a fast ride on a sled down a steep, snow-packed hill. Didn't you ever see ensemble performers in someone's living room finish the composition together, and then laugh with pleasure and enjoyment? All of them got a big bang out of performing, and reaching the final chord at the same time. They were really tickled with themselves and with the music.

One of the finest compliments we ever received was paid to us at the close of a college symphony orchestra concert we conducted, when one of our colleagues who was noted for handing out compliments sparsely said, "You know, all during the concert I was conscious of the fact that all the players seemed to be having a lot of fun sitting up there on the stage, and playing that music." It was true. They were enjoying the music, the performance, and the knowledge that by performing well they were bringing enjoyment to the listeners.

We have seen college and high school choirs chortle after performing some numbers. We have seen and heard audiences laugh when the performers projected the humor and joy of life expressed or inherent in the music.

At the close of some concerts we have felt that we could lick our weight in wildcats.

After a good practice session we have gotten up from the piano feeling that we wanted to and could live forever.

(Continued on page 36)

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# CONVENTION PROGRAM

## of the

# BIENNIAL NATIONAL CONVENTION

## of the

# 79th YEAR

Sunday, February 13

Morning

Registration  
Executive Committee Meeting  
ASTA Executive Board Meeting  
Sight Seeing Tour

Afternoon

Sight Seeing Tour  
75th Anniversary Concert—St. Louis Symphony Orchestra  
Vladimir Golschmann, conductor; Soloists—Isaac Stern, violinist; Gregor Piatigorsky, 'cellist.

Evening

Opening Meeting  
Presiding: Barrett Stout, President, MTNA  
General Topic: "Today's Problems in Music Education" "A Statement of the Theme"—Lawrence Perry, Hunter College, New York  
"The Controlling Viewpoint of Music Education"—James Mursell, Teachers College, Columbia University  
"Some Current Problems in Music Education"—William S. Larson, Eastman School of Music, University of Rochester  
Concert by Lincoln University Concert Choir, O. Anderson Fuller, conductor

Program

I  
Let All Creatures of God His Praises Sing .....Kalinnikoff  
Thou Creator of the Stars of Night .....Harris  
Oh, Blest Are They .....Tchaikovsky  
Credo .....Gretchaninoff  
Lord Hosanna, from "Advent Motet" .....Schreck

II

O mio babbina caro, from "Gianni Schicchi" .....Puccini  
June Bosley, soprano  
Son qual per mare ignoto .....Vivaldi  
Frankie Weathers, soprano  
La ci darem la mano, from "Don Giovanni" .....Mozart  
Frankie Weathers, soprano  
Calvin Stephens, baritone

III

Listen to the Angels Shoutin' .....Arr. Miller  
Fire, Fire .....Arr. Cain  
Transylvanian Lament .....Kodaly  
Kde Su Kravy Moye .....Arr. Schimmerling  
Sunrise Call .....Scott

Organ Recital at Christ Church Cathedral by Ronald Arnatt organist

Program

Sonatina .....Sowerby  
Episode .....Copland  
Sonata for Organ in three movements .....Dirksen  
Elegy .....Mary Howe  
Four Plainsong Preludes, 2nd set .....Arnatt

Monday, February 14

Morning

Registration  
Exhibits  
Organization of MTNA Southern Division, Duane Haskell, chairman  
Meeting of State, Divisional and National Officers of the Theory Subject Area Section (open to all)

General Session

Barrett Stout, President, MTNA, presiding  
Call to order  
Official Welcome, Response and Announcements  
Address by Robert Shaw, followed by choral demonstration by Mr. Shaw, with the University of Kansas Chorale, Clayton Krehbiel, director

Noon

Luncheons for National Federation of Music Clubs and Phi Mu Alpha

Afternoon

SECTIONAL MEETING

A. Council of State and Local Presidents, Goldie R. Taylor, chairman; Michael McDowell, President; Georgia MTA, presiding

Greetings from Barrett Stout, President MTNA

"Goals for the Successful State Association"

James B. Peterson, president, Nebraska MTA

"The Most Outstanding Accomplishments of the Florida State MTA"

Merle Sargent, President, Florida State MTA

"What Can MTNA Do for the State Associations?"

Duane H. Haskell, Vice President, MTNA, in charge of States and Divisions

Period for Suggestions and Questions

Exchange Bar for State materials, bulletins, pamphlets, convention programs, certification blanks, etc., in charge of Esther Rennick, past president Alabama MTA

B. Junior Piano—Open Meeting. Polly Gibbs, Chairman—Louisiana State University

"The Organization of Forum-Workshops"

Miss Gibbs Presiding

"The Preliminary Organization Necessary for a Forum-Workshop"

Ardella Schaub, University of Southern California

"The Value of Group Work in Connection with Private Piano Lessons"

Frances Clark, Kalamazoo College

"Some Uses of Recitals in Piano Teaching"

Nellie C. McCarty, Chicago Musical College, Roosevelt University

"The Value of Auditions and Festivals for Piano Students"

Mrs. Floyd Flanagan, Topeka, Kansas

C. Music in Colleges, Raymond Kendall, Chairman—University of Southern California

Program delayed

D. Musicology, Gordon A. Sutherland, Chairman—University of Michigan; Robert Warner, presiding—Eastern Illinois State College

"Virtuosity and the Spanish Influence in the Music of Domenico Scarlatti"

Lecture-Recital by Fernando Valenti, harpsichordist

E. Psychology, Abe Pepinsky, Chairman—Morristown State Hospital, Morristown, Pennsylvania

"Study on Clarinet Tone"

Ray Lepp, University of Kansas

"Electromyographical Responses to Musical Stimuli"

E. Thayer Gaston, University of Kansas

F. Strings—Joint Meeting, MTNA-ASTA, Joshua Missal, Chairman—University of Wichita

Recital by Joseph Knitzer, violinist, Northwestern University

Program

Passacaglia for Violin Alone .....von Biber

Sonata for Violin Solo, Op. 32 .....Hindemith

Chaconne for Violin Alone .....Bach

**Panel Presentation: "Significant String Development Programs in Southern States Areas"**

Ottokar Cadek, University of Alabama; Albert Gillis, University of Texas; Frank Crockett, Mississippi Southern College; Marvin Rabin, University of Kentucky

**G. Theory-Composition, H. Owen Reed, Chairman—Michigan State College; Laurel Anderson, Presiding—University of Kansas**

Panel Discussion: "Theory for the Music Education Major" Sadie Rafferty, Evanston Township High School; Frank Cookson, Northwestern University; Luther A. Richman, Montana State University; Roy T. Will, Indiana University.

**H. Voice, Robert M. Taylor, Chairman—Emporia State College, Kansas; Herald Stark, Presiding—State University of Iowa**

"Examinations for the Voice Student: The Responsibility of the Studio or Jury?"

Herald Ira Stark, State University of Iowa

**Exhibits**

ASTA Chairman Reports

Executive Committee Meeting

**Student Affairs Meeting, Jeannette Cass, Chairman—University of Kansas**

Subject: *How May I prepare for a Music Career While Still a Student: What Opportunities Are Offered to Me as a Musician?*

Music: Hindemith Quintet Opus 24, No. 2, played by University of Kansas Woodwind Quintet, Austin Ledwith, Director

**Panel Speakers**

**Faculty Advisers**

Strings: Ottokar Cadek, University of Alabama  
Piano: Edward Kilenyi, Florida State University  
Music Therapy: Roy Underwood, Michigan State College  
Woodwinds: Austin Ledwith, Kansas University  
Theory: Burrill Phillips, University of Illinois  
Music Education: Helen Graves, St. Louis Public Schools

**Student Interrogators**

Virginia Vogel, University of Kansas  
Joan Kelly Allison, St. Louis Institute of Music  
Charmian Fichlin, University of Missouri  
Gerald Stone, University of Kansas  
Marion Wagner, Community School of Music, St. Louis  
Representatives from several other schools

**SECTIONAL MEETINGS**

**A. American Music, Burrill Phillips, Chairman—University of Illinois**

Concert of Two American Chamber Operas

**Program**

- I. The Boor ..... Myron Fink
  - II. The Prankster ..... Robert Wykes
- B. Private Music Teacher Certification, Hyman I. Kron-gard, Chairman—Brooklyn, New York; Lee Blazer, Pre-siding—Greenfield, Indiana**

**"The Certification Plan"**

Presentation; Informal Small Group Discussion; Small Group Reports; Conclusion and Clarification Based on Small Group Reports

**C. Church Music, LaVahn Maesch, Chairman—Lawrence Conservatory of Music**

"The problem of Repertory in Church Music"

Leonard Ellinwood, Washington, D. C.

"The Publication of Good Church Music In Our Day"

Walter E. Buszin, Editorial Staff Member, Concordia Publishing House

Discussion

**D. Music in Therapy, E. Thayer Gaston, Chairman—University of Kansas; Abe Pepinsky, Presiding—Morristown State Hospital**

Subject: "Music in Therapy—Administrative"

"Music-Academic Training"

Roy Underwood, Michigan State College

"Procedures Used in Implementing Music Therapy Clinical Training"

Arthur Flagler Fultz, New England Conservatory of Music  
"Administration of a Recreation Section with Emphasis on Music"

Francis W. Heinlen, Downey VA Hospital

**E. School Music, Lawrence Perry, Chairman — Hunter College**

General Topic: "Today's Problems in Music Education"

"Building Musicianship"

Howard A. Murphy, Teachers College, Columbia University

"Leadership: Its Development and Responsibilities"

Marion Flagg, Consultant in Music Education, Dallas, Texas

Discussion Panel: Keith Broman, Coe College; Frank Friedrich, Bay Village, Ohio; Max A. Mitchell, Oklahoma A and M; Allen L. Niemi, Northern Michigan College of Education; Vera Reeve, Greenfield, Indiana; Esther Rennick, Birmingham, Alabama; Herbert Ricker, Oklahoma City, Oklahoma; Marjorie Sellers, Phoenix, Arizona

**F. Senior Piano, Storm Bull, Chairman—University of Colorado**

"A Survey of Recommended but Sometimes Neglected Literature for the Piano"

"Earlier Keyboard Music"

Irwin Freundlich, Juilliard School of Music

"Classic Keyboard Music"

Mary V. Lee, Piano Teachers Information Service, New York City

"Romantic Piano Music"

Sidney Foster, Indiana University

**Evening**

Concert by the Kirkwood Symphony Orchestra and Bach Festival Chorus of St. Louis, William Heyne, Director

(Continued on page 34)

**MTNA National Biennial Convention Personalities**



Dwight Anderson, Dean  
University of Louisville  
School of Music.



Sadie M. Rafferty, Assistant  
Professor of Music Education,  
Northwestern University.



Sidney Foster, University of  
Indiana.



Mary Elizabeth Whitner,  
Educational Consultant for  
Carl Fischer, Inc.

# Going to a Convention?

Leon Karel

MANY a teacher who's returned from a convention has been heard to say, "Conventions are all pretty much alike—nothing new this year." A statement like that is usually the sign of a poorly planned trip on the teacher's part. Any convention, with its displays, meetings, conferences and concerts, is like a bewildering display of fancy foods to a man on a cafeteria line; indiscriminate choice or wholesale gluttony may have some undesirable after effects. The *needs* of the teacher must be considered before a wise choice of items can be made.

Before he leaves, the teacher should make a pre-convention plan by asking himself these questions: (1) What do I need in the way of materials, literature, ideas, or techniques that I might find at the convention? (2) What are the needs of my school, department or room? (3) What might I be able to bring back to my students or my fellow teachers?

Ideally, the teacher will have been keeping a list of the items he will want to look for. Most teachers do have just such a list in their heads but often the press of convention business leaves them with the feeling that something has been overlooked and the wanted item is only recalled on the way home.

Finally the day arrives. Furnished with a definite purpose, the teacher begins making his rounds. Here, a number of procedures will help:

(1) A notebook is an essential item. In it will go names, publishers, ideas, addresses. If you come across a book you want to remember take an extra 45 seconds and write out a full description of it including the title, author, date of publication, number of pages, size of the page, num-

ber of illustrations, whether it is suitable for grades, high school, college, etc. Many a teacher has later on looked up his convention notebook to find out more about a book he saw there only to come upon some such description as, "Roads to Voc Ex—good." No way to order, no sure memory of what made the book good, what it might cost, where to find it. (2) Free literature will come your way in vast quantities. Don't discard it—save it. If you can't use the catalogue or the price list, perhaps another teacher back home can. If you teach in a college or university, pass on these items to a student who will be teaching next year. Beginning teachers need all of this type of material they can get. Many firms represented at the convention will be happy to send a catalogue of their merchandise to each member of a class you may be teaching on the college level if they feel the material will be put to good use. Even in the high school or grades, such material can be used.

(3) Along with their materials on display, many firms offer another source of information, their salesmen. These people have had wide experience and have seen much more of the total picture of music education in America than the average teacher who stays in one locality most of the time. Talk to them and get their reactions to your ideas. They will be able to give you very sound advice.

In this connection, you can give the manufacturers and publishers your own ideas about their products as well as getting their help. Exhibitors use the convention as a sounding-board to see how teachers like their products. Help them with your advice.

A second convention feature is the schedule of lectures, conferences, concerts and demonstrations. Here the teacher with the planned program of

"needs" can again choose wisely and to the point from the many offerings. Some convention tips:

(1) Hear all the music you possibly can. Standards which you may have gradually lowered at home because you were out of touch with what others were doing will be revised. You can get pointers for your own groups and take back ideas of the music you hear for future trial.

(2) Talk to as many of your fellow convention goers as you can. A self-introduction mentioning name and school will serve the purpose and in minutes you can have a picture of how someone else is solving a problem you have back home.

(3) Try to attend one meeting on some phase of music you know very little about. If you are a college teacher, try a group that's discussing grade school music; if a vocalist, sit in on the brass seminar. A wider view of the field is likely to give you a better perspective of your own subdivision.

(4) Finally, look at the city you're staying in. You may be passing landmarks of considerable interest on your way from hotel to convention hall. A guidebook will help here.

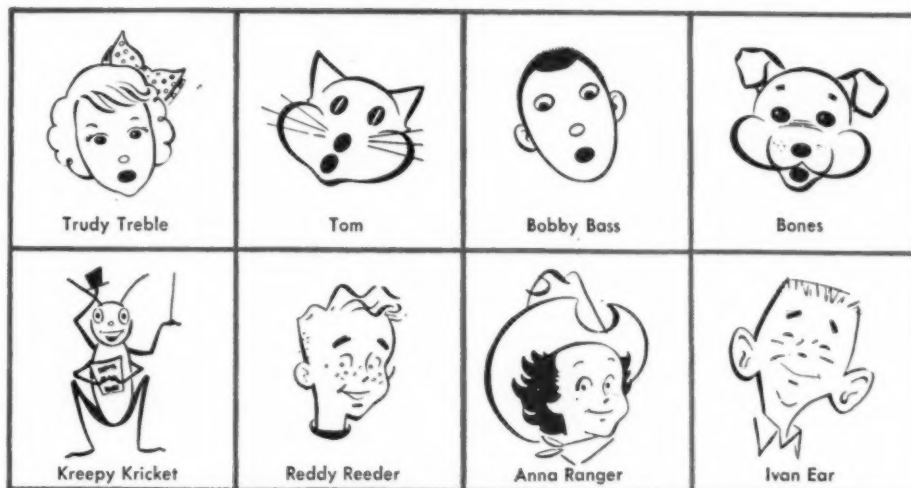
Now you are back home. While things are still fresh in your mind, examine the materials you've brought back. You will probably find things you had overlooked in the rush. Now is the time to give some of your materials to those who will profit by them. If you stow them away in a drawer, they may only come to light the next year. Follow up some of the contacts you made with friendly letters.

If you can, present a report on your trip to your faculty or staff. This will help them and you both by clarifying your own experiences.

Once you have planned a convention trip around your needs, you will never again say, "These conventions are all alike."



## WHO'S WHO IN PIANO TEACHING TODAY!



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# The Hughes Edition of the Well-Tempered Clavichord

Edwin Hughes

SOME of the statements by Mr. Mischa Meller on the Hughes Edition of Bach's *Well-Tempered Clavichord* contained in an article entitled "Some Critical Comments on Modern Editions of the Piano Classics" in the September-October 1954 *American Music Teacher* are of so misleading a character that they call for an answer on the part of the editor of the above mentioned edition.

This edition, which I had the honor to prepare in the early 1920's at the invitation of the late Oscar G. Sonneck, head of the publication department of G. Schirmer, Inc., at that time, is the result of some two years' work and study. The magazine "Notes" of the Music Library Association, lists in its issue of August 1942, no less than 106 editions of the *Well-Tempered Clavichord*. Since that date other editions have been published. Of this welter of editions, I selected only two for authenticity of text. These were of course the Kroll (1866) and the Bischoff (1883-84). The latter was chosen as the more valuable, as Bischoff stood on Kroll's shoulders in point of time, having all previous editions and manuscripts then available as a starting point for his own painstaking researches. Bischoff had also come upon the "Zurich Manuscript" of Part I, which had remained undiscovered in Kroll's time.

In making my edition Kroll was constantly consulted, as were other editions. The actual engraving was done from the Bischoff edition, with my editorial suggestions added. These included marks of expression, touch, tempo, and fingering, plus a modest amount of phrasing. Let this be the answer to the misleading statement that I merely "claim as sources

the reliable editions of Kroll and Bischoff." These sources are not "claimed," they were actually used.

While attempting to give the student something to start from in the way of marks, I sought to not overload the printed page, noting that some of the study editions were so cluttered up with marks as to make reading extremely difficult, and taking into consideration that talented students eventually become good Bach interpreters with valid ideas of their own in such matters.

## Czerny's Notation

To add to ease in reading the text I placed all notes to be played with the right hand on the upper staff, and all for the left on the lower, with a few negligible exceptions. I had worried through the Czerny edition as a boy, wondering why Bach was so devilishly hard to read. It was due to a great extent to Czerny's confusing notation, which placed many of the right hand notes on the lower staff and left hand notes on the upper. I resolved to avoid this, and as a result of this arrangement, and of the beautifully clear and uncrowded Schirmer engraving, I think there is no edition more easily read by the player.

There is no "contradiction between aim and result" in my edition. The aim, as stated in the Preface, has been conscientiously adhered to, and as for the validity of the text, many Bach scholars and performers have praised it. At the time immediately after the publication of the Hughes edition, scores of letters of enthusiastic commendation on it were received, from musicologists, music historians, theorists, performers and teachers. These came from persons fully as competent, at least, to pass judgment

on a Bach edition as Mr. Meller, who is not, I believe, generally known as a recognized authority on Bach, whatever his other musical qualifications may be.

I wrote in the Preface, "After the monumental task of research, so thoroughly and so reverently carried out by Kroll and Bischoff, the only plausible excuse for offering a new edition lies in the attempt to present it to the student and player in a form which will render the penetration into its significance and beauties somewhat less arduous, and which will make the development of a styleful interpretation and a musically satisfying execution somewhat less of a task than these would be with the mere reprinting of the bare notes as they appear in Kroll, or of the sparse indications of interpretation given by Bischoff." After listing the few original markings put in by Bach himself, I wrote, "All the remaining marks, including indications of tempo, dynamics, touch, phrasing, fingering, and of course, metronome marks, are additions by the editor."

In short, the sort of editing that I have done in this students' edition is just what any teacher would do in trying to initiate the uninitiated into the beauties of the Forty-Eight. I imagine that even Mr. Meller would put some of his own marks (editing) on an unadorned Bach work in teaching it to a pupil. Or would he leave everything to the good taste and judgment of the neophyte?

When Mr. Meller speaks of his "casual scanning" of my edition, he verily speaks the truth. He evidently went no further than the second fugue in Part I, although he pretends that he has found textual discrepancies in this fugue and elsewhere, without any attempt to substantiate

Edwin Hughes is a piano teacher, piano soloist, editor and author with studios in New York, N. Y.

the latter claim. The "discrepancy" which he finds so baleful in the C minor Fugue consists in the adding in small notes of a few octave doublings near the end. Such doublings were easily possible, and doubtless often used by performers in Bach's time, as they were readily obtainable on the instruments of that day, and as they are of course, on the modern harpsichord and organ. A dreadful sin, this doubling, for which an entire edition must be condemned!

He mentions "many similar examples of editorial intrusion" without being able to cite a single one. The fact is that they do not exist, as Mr. Meller would have discovered if he had gone any further than the second fugue in Part I.

As for reliance on my part on Czerny's marks of interpretation, at which Mr. Meller so subtly hints when he says that he "discovers the hand of Czerny" in the C minor Fugue, (the only one which he mentions in his article), I find on carefully looking over my edition of it and comparing it with the Czerny, that out of the thirty-one dynamic marks which I have ventured to suggest in this fugue, only seven correspond with those in the Czerny edition. I happen to agree with Czerny, as do various other Bach editors, with his phrasing of the subject, which just fits the gay lilt of the musical idea. Aside from this, there is the greatest diversion in the phrasing and touch indications throughout the fugue.

### Similarities

If Mr. Meller had taken the trouble to compare the tempo and metronome indications of the Czerny and Bischoff editions, he would have found quite a number of similarities. For example, the metronome mark of the first Prelude in Part I is identical in both, 112 to the quarter note; Prelude 3 in Part I bears the indication *Vivace* in both editions; and there are other similarities. According to Mr. Meller's reasoning then the "hand of Czerny" must also have been busy in the Bischoff edition although he makes no mention of this.

With the all too prevalent attitude of attempting to belittle everything that Czerny put his hand to, with which attitude Mr. Meller seems to go along, I have little sympathy.

### St. Louis Convention Speakers

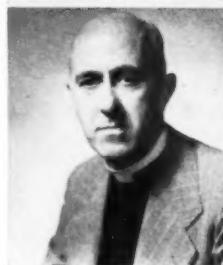
Irwin Freundlich  
Juilliard School of Music



Ardella Schaub  
Los Angeles, California



Roy T. Will  
Indiana University



Leonard Ellinwood  
Washington, D. C.



Arnold Schultz  
Chicago, Illinois



Bernard Taylor  
New York, N. Y.

Beethoven thought so well of him that he chose Czerny as the teacher of his beloved nephew Carl. Czerny's pupils included three who added immeasurably to the art of beautiful piano playing, Liszt, Leschetizky and Theodore Kullak. His edition of the Forty-Eight, maligned as it is, and often rightly, was the work of a man who had imagination enough to foresee the importance of this mighty achievement to the world of music, and energy enough to have the first published edition of it placed at the disposal of the musical public.

To come to the stylish new title *Well-Tempered Clavier* now affected by others in addition to Mr. Meller, it is curious that all the up-to-date users of this do not go the whole way and translate the last word as well at the first two. It would then properly be the "Well-Tempered Keyboard," for they would have us know that this is what the word "Clavier" signified. In modern German a "Klavier" (with a "K"), is what we call a piano. "Clavier," with the accent on the first syllable, and "a" as in "mate," is used in English to mean a dumb practise keyboard. In Bach's time, and before and after, when word "Clavier" was used, it meant a clavichord, and was the common expression for that instrument.

It is also curious that Bach researchers are not more familiar with Richard Buchmayer's masterly discussion of the subject "Cembalo oder Pianoforte" given the members meeting of the Fourth German Bach Festival in Chemnitz, and of which a translation by the present writer was published in the "Musical Courier" of December 22 and 29, 1927 and January 5, 1928. Buchmayer here presents convincing evidence of Bach's predilection for the clavichord, and also of the fact that most of his compositions for stringed keyboard instruments were written for it. To disprove the fallacy that no compositions for the clavichord were written before Bach's day, he cites the clavichord works of George Bohm, Matthias Weckmann and Christian Ritter, all predecessors of Bach. And yet one present-day writer has the temerity to say, "A specific literature for clavichord flourished only after Johann Sebastian's death," in the face of this proof to the contrary.

### Forkel

J. N. Forkel (1749-1818), who wrote the first book on Bach's life and works, obtaining a large part of

(Continued on page 36)

THE music education profession has reason to have considerable pride in the progress that has been made in its area in the last three decades. The proof of the progress is witnessed in the orchestras, bands, and choruses that exist in many elementary and secondary schools in the country. The pride of the progress may be evidenced in the manner in which the parents, civic organizations, and the students themselves respect the music programs of their schools.

Unfortunately, the church has done very little, if anything, to assist the school music program, or to benefit from the progress achieved. In all too many cases the church music program has progressed very little in the same period of time, while in still other cases the church music program has deteriorated somewhat in the same period of time. It is not unusual for church members to have considerably more pride in the music program of a school than of their respective churches.

This is indeed unfortunate. Would it not seem likely that if the church could not inspire progress of its own, it could absorb some of the progress achieved in the schools of our nation, and, at the same time, stimulate, to some extent, pride in a music program of its own? Again, would it not seem likely that the church would make use of the young people trained in our schools to make possible a more comprehensive music program? However, if this is to be

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### Three MTNA Standing Committee Chairmen



Hyman I. Krongard  
Teachers Certification

## Suggested Role for Young People in Church Music

Hugo D. Marple

done to any extent, three areas of the church music program need attention.

The church has made little attempt to interest the instrumentalists that have been trained during the last three decades. The schools have trained large numbers of young people to participate in the orchestras and bands of our educational institutions. Many of these students have maintained or increased their proficiency by participating in musical activities while at college. Upon their return to their home communities, or to a new community, no attempt has been made to interest these young people in a church-centered musical activity that would use their particular talents.

### Reasons

There are several reasons for this. Perhaps the most important is that the average person's concept of an instrumental music program is no broader than small Sunday school orchestras with inadequate instrumentation used for accompanying singing by the congregation or playing for church social affairs. Nothing could be farther from what is needed. If the church is to make use of the instrumentalists of its congregation, and interest others in its program, then it must present a music program that is of such quality that it will be a challenge to those instrumentalists who have studied in our schools and

colleges. Ample opportunity to play good music can be found if a group specializes in presenting such works as the *Passion* by Schütz, or Haydn's *Seven Last Words*. If brass and woodwind players are in abundance, many examples of fine music with organ, or with organ and voices, can be found for them.

Groups of this type should not be a haphazard gathering of players. An effort must be made to develop instrumental ensembles that can be used for concert purposes as well as during the services of the church.

Secondly, in too many cases the director of the church music program is not interested in the musical development of the young people in the church. This type of person is such a contrast to those highly trained teachers that we have in the music programs of the public schools that our young people are quick to sense the fact that the director does not have enough knowledge and ability to keep them interested in the music program of the church.

Many times this lack is seen in a church organist who, although he may be well trained in his own area, is attempting to direct the vocal program of the church as well. If one were to survey the background of this person, one would learn that he has never studied voice privately, and his sole contact with voice work began with his acceptance of the position of church organist which compelled him to think of the vocal field. It is erroneous to conclude that this organist will do an adequate job of directing the choirs of any church. On the contrary, he will probably fail miserably in attempting to interest the young people in his program.

Again, many of our church music directors are interested strictly in the vocal field, and will be quick to admit that they know little, if anything,

(Continued on page 40)



Lawrence Perry  
School Music



E. Thayer Gaston  
Music in Therapy



# THE CONTRIBUTION OF IMPORTANT CONTEMPORARY COMPOSERS TO CHILDREN'S AND EASIER PIANO LITERATURE

compiled by  
George Anson

(Part Three)

**PERSICETTI, Vincent U.S.A. born 1915**

**Piano Sonatine No. 1, Opus 38 ELKAN-VOGEL COMPANY**  
A six page Sonatina with three movements, typically contemporary in every aspect. The movements are labeled: Flowing; Quietly; and Briskly. Constant rhythmic, harmonic, and melodic interest prevail. **EARLY ADVANCED.**

**Piano Sonatine No. 2, Opus 45 ELKAN-VOGEL COMPANY**  
A one-movement work, though the speed changes. It begins with an indicated "With Motion," but on the second page immediately goes into a Fast tempo which is maintained to the end. No key signatures, and the style is again typically contemporary. **EARLY ADVANCED.**

**Piano Sonatine No. 3, Opus 47 ELKAN-VOGEL COMPANY**  
Five pages in length, with only two movements. The first is marked Warmly, and is in singing legato style; the second, marked Brightly, calls for more dash and vigor. **UPPER INTERMEDIATE.**

All of the above compositions are superior teaching and recital material for the advancing student and young artist. All are highly musical. Their brevity is also recommended as a splendid approach to the contemporary idiom for those players just beginning to understand and to appreciate the more recent trends.

**ROWLEY, Alec England born 1892**

**Four Sonatinas—The Seasons, Opus 40**

These charming Sonatinas are superb teaching material for **UPPER ELEMENTARY** and **LOWER INTERMEDIATE** grades. They are published in **TWO SETS**, as follows:

Spring, Op. 40, No. 1

Summer, Op. 40, No. 2 in **PETERS EDITION** No. 4382a

Autumn, Op. 40, No. 3

Winter, Op. 40, No. 4 in **PETERS EDITION** No. 4382b

The individual movements often have titles, thus making them attractive separate Recital numbers. "Spring" has 3 movements; "Summer" has 3 movements; "Autumn" has 3 movements; and "Winter" has 4 movements.

## NOTE:

We also call your attention to the following Concerto by the same composer—

**Miniature Concerto for Piano and Orchestra**

**BOOSEY & HAWKES**

A lovely minor masterpiece, not exactly contemporary in harmony or rhythm, but nonetheless utterly charming for teaching and recital use. Three movements, with approximate total duration of eleven minutes. Published in two-piano score form with **TWO SETS** of music. The orchestration is also available.

**SIFLER, Paul J. contemporary U.S.A.**

**Sonatina for Piano Solo THE BOSTON MUSIC COMPANY**  
A welcome relief from the old-fashioned Sonatinas is this bright recent one. The first movement is marked "With Spirit," just two pages long. The second is a Waltz in Moderate tempo, and the final movement, a lively Rondo. **LOWER INTERMEDIATE.**

**Second Sonatina THE BOSTON MUSIC COMPANY**

A bit more difficult technically than No. 1, this is an equally attractive quite recent work. Its movements are marked:

Medium fast and playfully

Aria. Slowly, with deep feeling

Rondo. Medium fast and jolly

Do use both of these fine Sonatinas as more than worthy substitutes for the worn-out ones one constantly hears.

**THOMSON, Virgil U.S.A. born 1896**

**Piano Sonata No. 3 MERCURY MUSIC CORPORATION**  
The immediately most obvious feature of this Sonatina is the use of **WHITE** keys only. This does not prevent it from being charming contemporary music, however. Melodic and harmonic

independence of the hands is constant. **UPPER ELEMENTARY.** Four brief movements.

**Piano Sonata No. 4 ELKAN-VOGEL COMPANY**

Still quite characteristic of this composer's style, and more difficult than No. 3, but easily usable for **INTERMEDIATE** level. There are three movements in its six pages, the last but one page. Considerable imitation, the first movement being quite canonic.

**WIGHAM, Margaret contemporary U.S.A.**

**Introduction and Sonatina OLIVER DITSON COMPANY**

A new four-page work for **UPPER INTERMEDIATE** use. The Introduction bears no key signature, is 3/2 and Moderato, in rather broad style, leading directly into the Allegro, 4/4, in D major, a well worked-out Sonata-allegro, bright and sparkling up to tempo.

## EASIER CONTEMPORARY COLLECTIONS

**Children's Piano Pieces by Soviet Composers—**

**published LEEDS MUSIC CORPORATION**

An excellent collection of 29 pieces by contemporary Soviet composers, representing their best efforts for piano music written especially for children. There are 29 compositions by twelve of the leading Soviet composers, grouped as follows:

Vassily Barvinsky (8 pieces); Anatole Drosdoff (1); Vladimir Fehre (1); Alexander Gladkovsky (2); Elena Gnessine (1); Alexander Goedicke (1); Dmitri Kabalevsky (4); Nikolai Miaskovsky (6); Serge Prokofieff (2); Mikhail Rauchverger (2); and Ivan Shishov (1).

This collection should be in every teacher's library especially as a Reference volume for **UPPER ELEMENTARY** and **INTERMEDIATE** grades.

**MEET MODERN MUSIC—Two volumes**

**published MERCURY MUSIC CORPORATION**

Original piano solos in the **ELEMENTARY** and **INTERMEDIATE** grade levels, carefully selected and edited by Esther Abrams. The composers represent a wide range of contemporary styles and nationalities.

**Part One—19 compositions by 10 composers:**

Bela Bartok (3 pieces); Alexander Goedicke (1); Alexander Gretchaninoff (2); Serge Liapounov (1); Serge Prokofieff  
(Continued on page 38)

## To appear at the St. Louis Convention

Donald E. Michel  
Florida State University

Frederick D. Truesdell  
Washington State  
College

Ronald Arnatt  
Christ Church  
Cathedral



E. Keith Wallingford  
University of Oklahoma

Felix Salzer  
Mannes College of  
Music

Donald M.  
McCorkle  
Salem College

George Anson is Head of the Piano Department, Texas Wesleyan College, Fort Worth, Texas.

# An Analysis of the Pupil's Problem in Learning to Sing

Barrett Stout

THE average student approaches his first study in singing with a very hazy notion as to what voice study comprises, but with a naive faith that "taking lessons" will make him a singer. When asked why he is taking voice lessons, he most frequently answers, "To train my voice." Let us examine the idea implied in the phrase "training the voice." Voice is an acoustical phenomenon. Can sound be trained? When confronted with this question, the student frequently replies, "I mean to train my vocal instrument," indicating the larynx. But does one take piano lessons in order to train the piano, or violin lessons to train the violin?

## Phraseology

Let me hasten to say that I am not simply indulging a desire to split hairs over phraseology, and I am willing to concede that the analogy I have just drawn is an over-simplification. I am, however, very much concerned that the student approach his study of the use of the voice in singing with a clear understanding of the problems involved. It is not a matter of training the voice or of training the vocal instrument *per se*, but it is a matter of properly habituating—training, if you will—a very intricate system of neuromusculature, and of disciplining the intelligence and the feelings or emotions that operate to produce and control the voice. The ear, of course, must be trained to check on the results.

Much of the confusion concerning voice study may grow out of the unfortunate and unwise custom of complimenting beginning singers upon their voices. When one desires

to compliment a violinist he does not say, "You have a fine violin." But the most common remark to a singer is, "You have a very fine voice." This remark to a young singer is unhappily often interpreted to mean that he has "arrived" as a singer. If the emphasis could be placed not upon possession but upon accomplishment, the student of voice would be encouraged to think in terms of improving his performance instead of basking contentedly in the warmth of the idea that he possesses something rare, which in itself is going to guarantee success.

Now let us see just what it is that we do desire to train in the case of the voice student. In order to answer this question we must know what takes place when the acoustical phenomenon called voice is produced. Suppose we sound a pitch on the piano and sing the word "go." What has taken place? (1) We inhaled. (2) We shaped the articulatory organs for the consonant. (3) We shaped the resonance cavity, the mouth, for the vowel. (4) We approximated the vocal bands. (5) We "auralized" the pitch. (6) We expelled some of the breath. Now how many of these processes are subject to the will and amenable to training? All except numbers 4 and 5. (That which takes place in the musculature of the larynx such as approximating the vocal cords, tensing them for a given pitch, happens as a result of "auralizing" the pitch.) Numbers 1 and 6 are concerned with the management of the breath, number 2 with the management of the articulatory organs, and number 3 with the management of the resonating system. Thus we may name the four factors in the singing act: (1) THE BREATH, (2) THE VIBRATORS, (3) THE RESONATORS, (4) THE ARTICULATORS. But since the vibrators are on the whole not amenable to training except indirectly

through the management of the other three factors, we may think of training in terms of the other three factors. We are now ready to answer the question: "What is it we seek to train in the student of voice?" We shall endeavor to train him in (1) Management of the breath, (2) Management of the resonating system, (3) Management of the articulatory organs.

## Job Analysis

It is my opinion that much time, energy and money have been wasted by students of singing because they have not had a clear understanding of the problems involved. Fortunately many voice teachers are fine singers themselves. Their most observing and talented pupils have been able to make good progress in the art of singing because they have been apt at imitating. The value of this procedure should not be discounted. But it has been my experience that students make much more rapid progress and enjoy their work much more if the procedure of imitating good examples is supplemented by a thorough understanding of the factors and the steps involved in the training process. The voice teacher should also be skilful in breaking down the singing act into its various factors. In the language of the industrial administrator, he should be an expert at job analysis. The industrialists, through their job analysis and teaching new skills to large numbers of people, have led the way in economical and skilful teaching procedures. The reputation of a voice teacher may be made, as has frequently happened, by the success of one outstanding pupil. But from an educator's viewpoint, the brilliant success of one or two pupils in concert and opera is not

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## Participating in St. Louis National Convention



Roy Underwood  
Michigan State  
College

Robert F. Unkefer  
University of Kansas

Dorothy Brin Crocker  
Dallas, Texas

Walter E. Buzsin  
Concordia Seminary

Herald Stark  
Iowa State University

sufficient to establish the worth of the teacher who is said to have produced them. By and large, those outstanding singers would have been great singers in spite of any teacher. The real test of a teacher's worth is the improvement he has brought about in a large number of his pupils.

### Breath Management

Let us take "Management of the Breath" and try to simplify the process for the student so that he can practice intelligently in the absence of the teacher. Management of the breath involves inhalation and exhalation. Inhalation involves two general types of breath taking, the high and the low, or, as one might wish to say, the shallow and the deep. A combination of the two is usually employed by the good singer. But for the sake of analysis of the process, let us consider each type as if it existed entirely separate and apart from the other. In the high type of inhalation, a number of co-operating muscles, posterior, anterior and lateral,<sup>1</sup> contract to lift the ribs, thereby expanding the rib cage. Atmospheric pressure causes the air to rush in. Then the structures push inward on the air and exhalation takes place. This may be called breathing for sustaining life. Now the management of this type of breathing for singing is the same for the first half, inhalation, but very different for the second half, exhalation. In breathing for singing, the muscles which have expanded the rib cage must not relax suddenly, but must remain contracted and gradually be overpowered by the muscles of exhalation<sup>2</sup> as they pull the ribs down and compress the lungs. It is this antagonism of muscular forces that gives the singer control over the exhaling process.

The skill with which he can balance and regulate these two forces determines to a large extent his control over the tone. This skill requires much practice, because it involves the counter-acting of a muscular habit that is being built up through twenty-four hours of the day, namely the habit of relaxing the muscles of inhalation immediately after they have been contracted to lift the ribs.

### Deep Inhalation

Now let us take the low or deep type of inhalation. The diaphragm contracts to push the viscera downward and the abdominal walls outward, thereby increasing the volume of the lung space. Atmospheric pressure causes air to rush in. Then the diaphragm simply relaxes and exhalation takes place as before. This likewise may be called breathing for sustaining life. In this low type of breathing for singing, the management of the musculature is again the same for the first half of the process, inhalation, but very different for the second half, exhalation. The diaphragm must not relax suddenly, but must remain contracted and gradually be overpowered by the muscles of the abdominal wall,<sup>3</sup> which contract and press inward and upward against the viscera, causing the viscera in turn to press against the contracted diaphragm. This is a most important point and an observation which has evidently escaped writers on the subject. Again, it is the skilful balancing of the two antagonistic muscular forces that determines to a great extent the control of the tone. Here we need much practice, because we are opposing nature in its demand to relax the diaphragm quickly after inhalation in the ordinary breath for sustaining life. (As stated earlier, most singers will use

a combination of high and low, or of thoracic and abdominal breathing, without separating them artificially, as we have just done for analysis.)

### Correct Habits

The pupil's problem with regard to the management of the breath, then, is simply the establishment of correct habits of neuro-muscular adjustment involved in the process of inhalation and exhalation, so that the opposing muscular forces are nicely balanced and under control of the will and the emotions of the singer.

The management of the resonating system involves the production of correct vowels called for by the text, the proper coloring of the vowels to suit the mood of the text, and the proper adjustment of the resonating cavities to take advantage of the laws of resonance as an aid in the control of dynamics. All these things are accomplished by modifying the size and shape of the resonators—the pharynx, the mouth and the naso-pharynx. The agencies for making the modifications are the jaw, the tongue, the soft palate and the lips. The processes involved can be isolated from each other as we have isolated the processes involved in breathing. It is not the purpose of this paper to do so, but to indicate that the pupil's problem with regard to the management of the resonating system is quite definitely the proper training of all the neuro-muscular units that are capable of modifying the resonance system.

The management of the articulatory organs involves the distinct sounding of the consonants so that the syllables of the text are properly articulated. The agencies are again

(Continued on page 32)

# THE MUSIC WORKSHOP A GROWING PHENOMENON

PAUL BECKHELM

**W**ORKSHOP—the very word suggests the practical approach. Whatever the subject matter, be it piano, vocal or string teaching, band, orchestra, chorus or church choir directing, or even baton twirling, the workshop approach has been received enthusiastically throughout the country. The phenomenal success and growth of this phase of youth and adult education has made an important contribution to the improvement of music teaching and conducting standards.

The workshops are usually of short duration—lasting from two days to as long as four weeks (five days seem to be a popular average) but regardless of the length, the work is intensive. Usually the sessions are led by some person who has attained a national reputation in the subject-field. Frequently local persons will supplement the work of the leader but it is not always the teacher-pu-

pil relationship that predominates. The important quality of all workshops is the *sharing* of experience—of the active participation of all those present—the leader frequently receiving beneficial suggestions from those who have come to be “pupils.”

## Suggestions

Usually new methods and techniques are stressed and opportunities to become acquainted with new music are an important part of the program. Local music stores are usually eager to cooperate by providing exhibits of useful materials. The American Music Conference in Chicago can be very helpful in securing cooperation from many sources. Concerts and recitals by students, faculty, or guest artists are stimulating adjuncts to a well-rounded program. An important part of any workshop is the demonstration by the leader of methods and techniques he favors, using local students or musical groups to prove their efficiency

and worth.

Participants in these workshops for the most part are active teachers in the field who have either no need, desire, or time for further college credits but see in the workshop a chance to secure a “refresher” course that will serve as a “shot in the arm” for their particular work. The time required to attend a workshop is so short, the financial outlay so modest and the program is usually so intensively crowded with worthwhile features that there are few teachers who can afford NOT to attend.

Wherever a workshop is scheduled, the community and surrounding territory profits by its presence. Students, young and old, are usually recruited to serve as “guinea pigs” for the demonstrations, either as pupils of the teacher or as participants in the musical organization he will conduct. It promotes an interest in good music and good methods. It elevates the professional standing of  
(Continued on page 37)

Paul Beckhelm is Director of the Conservatory of Music, Cornell College, Mt. Vernon, Iowa.

## TO BE SEEN AND HEARD IN ST. LOUIS, FEBRUARY 13-16, 1955

Upper left: Fernando Valenti, harpsichordist.

Upper right: University of Southern California woodwind quintet.

Lower left: DuPont Manual High School Orchestra.

Lower right: Kirkwood Symphony Orchestra, Laurent Torno, conductor.



Left to right: Myrtle Fish Thompson, Director of Music Therapy, Overbrook Hospital, Cedar Grove, New Jersey; Felix R. Labunski, performer, composer, teacher, and editor. Now teaching composition at the Cincinnati College of Music; Blanche Schwarz Levy, National Chairman of the Committee on Private Teaching for the American String Teachers Association.

# STUDENT NEWS

## IT'S THE MOST

By John Hancock,  
Music Major at Midwestern  
University, Wichita Falls, Texas

The Music Department of Midwestern University's Fine Arts College, Wichita Falls, Texas, has something unique, something not matched in all the world; and that is its Piano Model Class. In this article the writer will unfold to you a bit of what this unique thing is, will tell you a little about its activities and plans for the year. There are three reasons, from the university student's point of view, for the necessity of having a model class. They are:

- (1) To raise the level of the teaching standard in whatever area the graduate may go to teach.
- (2) To afford an opportunity for gaining teaching experience prior to employment or prior to opening a private studio, and
- (3) To provide a fund for scholarships.

### Originator

The initiator of the model class idea, Dr. Erno Daniel, Dean of the Fine Arts College, conducts a course in piano methods. Dr. Daniel discusses approaches to fundamentals and essentials, and elements of piano teaching. The model class is set up so that upperclassmen with majors in music may take this course and teach students who are auditioned and selected as being better than average; this teaching counts as a laboratory to the methods class.

There is a triangular concept of the model class organization. The piano methods class is the first side; teaching, the second. In addition to these two things, the model class teacher takes each of his students to the Chairman of the Piano Department, Mrs. Ivy E. Boland, for monthly conferences. It is in these conferences that the student teacher

receives special aid in solving specific problems. It is in conference where the student teacher not only may receive new material but may discuss material of all sorts from Mrs. Boland's seemingly inexhaustible reservoir. And this is the final side to the triangle. Dr. Daniel's methods course expands and improves each year, incorporating what is new and good and usable. With a certain brilliance, Mrs. Boland is never "stumped" by problems of technique and material.

### Student Recitals

The student teachers present their students in recital twice a year, in mid-winter and at the end of the spring semester. These recitals are of special interest to the students because of the bit of glamor involved—the ebony concert grand piano on stage in the university auditorium, the printed programs, the advance publicity, the crowd. The recitals are significant to parents and student teachers because they, in some respects, represent the sum of a time's efforts.

### Model Library

Last fall the model library as such was opened for use by the student teachers. The library consists of music methods, studies, solos, solo collections, ensembles, techniques, catalogues, lesson plans, and music history and biographies on a level with and written to interest a young student. The room is open during the day so that the teacher may browse and study material for immediate use or for projected use after graduation from the university. The library is always expanding and will afford an excellent collection of teaching material.

So there you have it—the student view for the need of a model class, a glimpse of what it is, and somewhat of what it does. It's the most.

Two views of the  
Piano Model  
Class in action  
at Midwestern  
University.  
Student teachers  
are members of  
MTNA Student  
Chapter #14.



### CONVENTION PARTICIPANTS

Virginia Ann  
Vogel, piano  
major at the  
University of  
Kansas.



Charmian  
Fichlin, Univer-  
sity of Missouri,  
Music Education  
major.



Joan Kelly  
Allison, St. Louis  
Institute of  
Music, piano  
major.



Gerald Stone,  
Music Education  
major at the  
University  
of Kansas.



# Washington's Unique Plan of Accreditation

Frederick C. Kintzer

THE Washington State Music Teachers' Association has reached another important milestone. The association has received approval from the Washington State Board of Education to act as the accrediting agency for private teachers of music. Beginning March 1, 1955, WSMTA will be able to offer a broad set of standards in this unique accreditation program, which will promote further the association's long time objective of self-improvement of private teachers of music.

## Present Status

The announcement was issued recently from the office of Pearl A. Wanamaker, State Superintendent of Public Instruction. Committees of WSMTA are at work perfecting the various examinations and course syllabi, while the state executive secretary's office is setting up the administrative details for handling the program. All materials necessary for the efficient operation of the accrediting plan are to be reviewed thoroughly at the annual winter board meeting of the association, and placed thereafter in final form with the approval of state department officials.

By the time the final examinations and administrative forms have been adopted, details of the accrediting plan will have passed through the hands of many WSMTA members and state department officials. Although the list of individuals who deserve recognition for significant contributions to the plan would be a lengthy one, the following people from the ranks of WSMTA have been a bulwark of fresh inspiration and optimism throughout the years during which the plan was being formulated. Theodore F. Normann, of the University of Washington, and former state president, has authored much of the basic outline of the pro-

cedures. Bernard Regier, of Western Washington College of Education, also former president, has spent a tremendous amount of time in recent years as chairman of the education committee which perfected the final drafts and completed the negotiations with Mrs. Wanamaker's staff at the State Department of Education. The immediate past president, Mrs. Henrietta McElhany, gave to Mr. Regier and his committees the encouragement to complete the tasks and represented the private teachers' points of view for a well-rounded document. Continuing with the leadership as the accrediting plan is being placed in readiness State President, John T. Moore, of the University of Washington, and the present WSMTA executive board are shouldering the responsibility of conducting the first examinations and awarding the initial credentials.

## Staff Members

Members of Mrs. Wanamaker's state department staff who have given much time in a spirit of close cooperation during the development of the credential program, include Dr. Warner Dieckmann, Director of Secondary Education, Dr. Wendell Allen, Assistant Superintendent in charge of Teacher Education and Guidance Services, and Miss Boydie E. Rich, Supervisor of Certification, with whom the state executive secretary is working in transferring administrative details.

Over the years, the effort to develop accrediting procedures which meet all requirements and treat all contingencies with equal uniformity has been an outstanding example of teamwork and amiable cooperation. State department representatives have met on innumerable occasions with officials of the association. The combined committees may well point with pride to their accomplishments brought about through combined

effort.

The new accreditation plan for private teachers of music in the State of Washington includes three approaches to final accreditation for giving high school credit: (1) the examination route, (2) the college degree in music route, and (3) the unique teacher merit plan originally developed by Professor Normann and committees, and revised by Professor Regier and later WSMTA committees. All three routes lead directly to the first level of accreditation called the four-year accreditation.

## General Standards

Two general standards are required for acceptance into any one of the three avenues pointing toward state accreditation: (1) equivalent of a four-year high school course, and (2) age requirement of 21 years and United States citizenship or declaration of such intention. A significant feature of the general level of standards established to control admission to the plan is stated in the document: "The general standards of the ACCREDITATION PROCEDURES are such that the candidate is expected to display a level of proficiency and knowledge commensurate with that of a candidate for a Bachelor's Degree with a major preparation in music, whether seeking accreditation through examinations or by means of the Teacher Merit Plan."

In order to strengthen and broaden the three-pronged program, a number of options have been included in the requirements of each of the two avenues apart from the college degree route which is, of course, stipulated in college and university catalogs. Thus, a high level of proficiency is equalized throughout the three approaches and the opportunity given an increasing number of

(Continued on page 38)

Frederick C. Kintzer is Executive Secretary of the Washington State Music Teachers Association.



# The Junior Piano Student as Accompanist and Chamber Music Player

Patricia B. Keating

ONE of the greatest pleasures which the pianist can enjoy is group playing with other musicians, both vocal and instrumental. More than any other instrumental player, he can find opportunities to use his ability by becoming a valuable member of many groups. Therefore, the private piano teacher should consider in what ways he can further his pupil's progress as a group performer.

Piano duets and larger piano ensembles are universally used. But let us look beyond these activities which can be achieved within the studio, and see what other opportunities are open. Many possibilities immediately come to mind, in home, community and church. The soloist, the choir, the community-singing group; all are dependent on a competent accompanist.

## Particular Skills

What particular skills, then, are required to fulfill the accompanist's role? Perhaps first of all he needs to be an able sight-reader. He must be adept at reading not only his own part, but must also follow simultaneously the vocal or instrumental scores above his part.

In choral rehearsals he will often be called on to play the different parts and should be thoroughly familiar with the vocal scores. So he should be given some training in reading from several scores at once, beginning of course with two parts only, and gradually becoming adept at reading several. Two things might be mentioned in this regard. First, remember the tenor part is always written an octave higher than it sounds. Second, always check to see whether the piano accompaniment is the same as the combined voice parts. This sometimes simplifies a difficult problem of reading from several scores at once.

Patricia B. Keating is Assistant Professor of Music at Arizona State College, Tempe, Arizona.

The accompanist must train himself to listen acutely to the other performers. If one part is weak, he must be able to strengthen it with his own playing. Also, he must listen closely in order to achieve a perfect balance and blend with the other parts.

## Coenraad Bos

If the accompanist is playing with a soloist, either vocal or instrumental, he also must know the solo part as well as the accompaniment. In a song, fully study the words and their meaning, and know when the singer is going to breathe. In fact, Coenraad Bos in the book *The Well-Tempered Accompanist* suggests that the accompanist breathes and sings with the soloist, not audibly of course. In rehearsal come to a complete understanding with the soloist as to tempo and mood, so that your introduction is suitable to what follows; also if there are closing bars in the accompaniment after the solo is finished, sustain the proper mood to the end. Bos also points out that the use of the damper pedal must be carefully considered. Too much "color" will upset the balance between solo and accompaniment. He suggests no pedal at all in some accompaniments, such as Schubert's *Serenade*.

Above all, point out to the student that the accompaniment is an integral part of the performance. The accompanist must be more than a "follower." He must be able to form his own concept of the composition as a complete whole. He must realize the importance of his own part. His contribution is an active ingredient, not a passive "following along." Have him give as much meaning and attention to detail as he would to a solo performance.

Do not delegate the accompanying to the less gifted student, or entertain the idea that if a student finds it difficult to play a solo, he can be

relegated to playing accompaniments. The use of accompaniments as material in the lesson assignment is useful for training in figuring out fingering problems, as in accompaniments no fingering is indicated. Have him mark down the best possible fingering. Don't leave this to chance! I recommend the marking of fingering in hymns, as well, at those points where necessary. When the bass and tenor are too far apart for the left hand to play, either take the tenor part with the right hand or omit it, but be sure the bass (the foundation) is played.

In accompanying the instrumental soloist some training in the skill of transposing and reading from unaccustomed clefs must be given consideration. The student might profitably be required to practice transposing a B flat clarinet or an F horn part, or reading a viola part written in the alto clef with C on the third line. The instant recognition of intervals plays an important part here.

## Wider Scope

Thus it becomes increasingly clear that the student's scope of musical experience is broadened as he enters these new fields. I think it is wise to urge the piano student to learn one or more other instruments when this is at all possible, along with continuing his piano instruction of course. By study of other instruments he learns their tonal qualities, rank and technical capabilities at first hand, and this broadens his appreciation and enjoyment of orchestral music.

What materials should be used? We find our first materials in beginning books, which are likely to contain familiar tunes and songs with words. Encourage the student to sing these and to have others sing with him. The next step occurs when

(Continued on page 33)



# FROM THE STATE ORGANIZATIONS

## CONVENTION CALENDAR

### STATE

Georgia	January 23-24, Agnes Scott College, Decatur
Kansas	February 7-8, State Teachers College, Emporia
Oklahoma	March 27-28, Hotel Tulsa, Tulsa
Texas	June 9-11, Hotel Driskill, Austin
Minnesota	June 19-20, Minneapolis
Ohio	June 21-23, Toledo
Arkansas	November 4-6, Hotel Pines, Pine Bluff
Missouri	November 6-8, Kirksville

### DIVISIONAL

East Central	February 11-14, 1956, Claypool Hotel, Indianapolis, Indiana
West Central	February 18-21, 1956, Hotel Savery, Des Moines, Iowa
Southwestern	February 25-28, 1956, Hilton Hotel, Albuquerque, New Mexico

### NATIONAL

February 13-16, 1955, Jefferson Hotel, St. Louis, Missouri



by Esther Rennick

Those of you who missed the convention, August 16-18, Alabama College, Montevallo, missed more than excellent class work in voice, organ, and piano. Even though our instructors, Dr. Dale Gilliland, and Dr. Thomas Richner, are two of the most outstanding musicians, teachers, and lecturers in the country, and even if they did give us their entire days and half their night, you still missed something.

After teaching all day, our two instructors played and sang to us and with us during the early evening hours, after which we gathered around the punch bowl on Tutwiler Terrace, where each person present tried to out-talk the others. Music teachers can be noisy, and full of jokes.

One of the really memorable events was the "Pops Concert," given by a group of our own Alabama

teachers. Hubert Liverman, head of the music department at A. P. I., played Brahms; our Dean, Mrs. Janie Speir, of Greenville, played Chopin; and Shirley Bower Montgomery played Kabalevsky with such artistry we thought we were in Town Hall. Jane Mandrgoc, Howard College, accompanied by Frances Gibson, thrilled us with her beautiful contralto voice. Richard Collins, vocal instructor at A. P. I., and Eleanor Abercrombie, our new president, sang their way into the hearts of their listeners.

The very fine concert which Dr. Richner gave us had an extra fillip, in that we had a coffee break sans coffee, as we sprinted across the campus from Calkins Hall, after the piano numbers, to Palmer Hall for the organ portion of the program. Sir Thomas made every event alive and full of fun with his wit and good humor. It goes without writing down, that his performance on both instruments, was beautiful beyond description.

Miss Ibbie Jones and her staff in the dining-room and kitchen gave us better meals than we ordinarily have at home. The cooks at Alabama College are most unusual in their ability to "season to taste." Everybody kept eating and complaining about the ten pounds gained in three days.

We missed our genial vice president, Mr. LeBaron. He was a perfect picture of a human wreck, bandaged and mercurochromed from the left eyebrow to the right ankle. His accident happened on the highway as he was returning from church, just as the convention was about to begin. His car was even more of a wreck than he.

Dr. Orr was wonderful. He turned his entire office and staff over to us. They printed our program every day, when given five minutes notice, and smoothed our path at every turn.

Ruth Parker was a jolly leader of noon singing sprees. We hung over the piano, sat on the floor, or stood in huddles and sang all the funny songs which music teachers have learned to have fun with—gestures and all.

In the Tutwiler Dorm, pajama-clad old-girls slipped down the halls hunting irons, bobby pins, aspirin, or someone to talk over the day's happenings with. At two A.M. all was not quiet.

As I said in the beginning, you really missed something of fine fellowship, fun, new ideas, grand music, new friends, and—, but why go on? You've already missed it, so why make you feel any worse?



by Marjorie T. Sellers

Arizona Music Teachers' Association held its fall meeting in the Browsing Room of Mathews Library at Arizona State College, Tempe. Nadine Dresskell addressed the group on "The Musicrafter Organization as

originated and developed by the Washington State Music Teachers Association."

During the business meeting, the association voted to try Musicrafters on an individual teacher-pupil basis.

New officers elected were: Mrs. Nadine Dresskell, Arizona State College, Tempe, President; Mrs. Margaret Talbert Thorpe, Tucson, Vice-President; Mrs. Jeanette Klein, Morenci, Treasurer; Mrs. Winifred Knight, Tucson, Southern District Vice-President; Mr. T. L. Hoff, Phoenix, Central District Vice-President; Mr. Jack Schwartz, Arizona State College, Flagstaff, Northern District Vice-President.

A high light of this convention was a concert in the college auditorium by Webster Aitken, who presented a program of Schubert Sonatas.

On November 6, Mrs. Dresskell was host to a dinner meeting of leading music teachers from the various districts. They worked on a survey of music literature to be used at the different levels in state auditions.

On November 20, a State Board Meeting was held in Tucson. Mrs. Margaret Thorpe and Mrs. Winifred Knight were co-hostesses for a dinner that evening.

Mrs. Henry Stringham, of Yuma, was appointed Western District Vice-President and Mrs. Marjorie T. Sellers, Phoenix was appointed State Publicity Chairman.

The budget for the year was set up. Plans were made for the following activities: organization of musicrafters, Performance Auditions, Piano Clinics, a String Clinic, Teachers' Directory, Survey of New Solo Literature for Piano and Voice, a Chamber Music Festival, and the annual convention.



by Bruce Benward

Everyone seemed esthetically elevated and no one was eliminated as the Arkansas State Music Teachers' Convention drew to a close on Monday, November 8th in Hot Springs.

#### Arkansas State Music Teachers Association Convention

Left: Maxwell Eckstein speaks to the delegates. Right: Panel on opera and voice. →

Left: Left to right: Kenneth Osborne, President, Mrs. E. H. Houston, Program Chairman and 1st Vice President, Daniel Sternberg, President of MTNA Southwestern Division.

Right: Rudolph Ganz at the piano surrounded by five high school pianists whom he auditioned. →

Left: Dr. Rudolph Ganz in a piano lecture-recital. Right: Esther Graham presents flowers to Marjorie Lawrence. Accompanist is Sidney Palmer. →



This was in keeping with the motto, "Elevation not Elimination," and efficient President Kenneth Osborne saw to it that every facet of musical endeavor in Arkansas was represented and duly fed in some manner. Venerable pedagogue Rudolph Ganz delved into his wealth of experience and came forth with words of wisdom for the piano teachers, chairman Mrs. Ben Lincoln presided over a lively panel discussion on Church Music, Mr. Howard Groth conducted a practical seminar in voice and opera, and the dying string situation received a revival of interest in a panel presided over by chairman Jean Adams. The object of interest, the young students themselves, were not excluded by any means. During his stay in Hot Springs Dr. Ganz auditioned six young hopefuls.

All in all the convention was enthusiastically received by the largest group of music teachers ever to assemble in Arkansas. Home talent, born, bred, and trained in the State of Arkansas was the highlight of the programs as the University of Arkansas Symphony presented a rare evening of entertainment, Francis Medaris proved his worthiness in receiving the Tovey Memorial Scholarship, and a Hot Springs High School Choral Group, under the direction of Dora Jane Ledgerwood, provided outstanding music for the banquet on Saturday evening.

One of Arkansas's favorite daughters, former Metropolitan Opera Star, Marjorie Lawrence, sang on Saturday evening.

Deserving praise went to Mrs. E.

H. Houston for her part as chairman of the convention program. Another evidence of renewed interest was the usually large turnout for the College Music Teachers Luncheon on Monday, November 8th. Richard Oliver was elected new president of the organization taking over the reins from able Ashley Coffman.

Others who added great interest to the colorful convention at the Arlington Hotel were: Dr. Maxwell Eckstein, Sue Plumlee, Robert Ellis, William Gant, Dr. Marx Pales, Dr. Daniel Sternberg, Catherine McHugh, Kenneth Ballenger, Evelyn Bowden, Agee McCray, Ashley Coffman, Mrs. Earl Tye, Dr. Duane Haskell, and Mrs. E. H. Houston.

The entire convention seemed to indicate a genuine vitality and zest for pursuing the interest of good music in the state for the coming year.



by Howard Wilson

Tampa, famous for its cigars and gay Gasparilla festivities, was the scene of the 20th annual convention of the Florida State Music Teachers Association Nov. 7, 8, 9. An impressive number of musical celebrities and national figures participated most

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enthusiastically in the program, including Dr. Maurice Dumesnil and his wife Mme. Evangeline Lehman, S. Turner Jones, M.T.N.A. executive secretary, Dr. Karl O. Kuersteiner, M.T.N.A. Vice-President, Mr. Arthur Wildman, Sherwood Music School, Chicago, and Mr. Walter Charnbury, well known teacher and adjudicator.

Mrs. Merle Sargent amply fulfilled expectations in her first year as President.

To Miss Merle Holloway, Chairman, and her Local Convention Committee, credit is due not only for great efficiency, but also for the added charms of beauty and cordiality. Especial mention should be made of the floral arrangements by Mrs. Don W. McCay.

The keynote of the convention was set high. Throughout the discussions concern was shown for the development of the whole musician and the setting of ever higher standards for teachers. A motion was approved to set up a Committee on Certification, which would work out a plan for the state incorporating as much as feasible of the M.T.N.A. model plan. Miss Merle Holloway was appointed Chairman of the Committee.

## **Master Classes**

Dr. Dumesnil and his wife conducted large and enthusiastically attended master classes in piano and voice. They were heard also in a concert of 20th century French music, a unique and rewarding experience. Another concert presented faculty artists from Rollins College, the University of Miami, Stetson University, Florida Southern College, and the University of Tampa. Dr. Carl Blackmore, director of the St. Petersburg Institute of Music (formerly of the St. Louis Institute of Music) spoke at the banquet.

Forums and panels in the various types of activity were led by: Orvin R. Sales, instrumental; Roger Cushman, Piano; Louise C. Titcomb, Organ; Joseph White, Theory; Dr. Elmer P. Magnell, Music Education, and Voice, Robert Hufstader. Exhibits were arranged by Mrs. Ruth Carrell Johnson.

Several session events were outstanding. Mrs. Iris Engel, assisted by a number of her young students gave an inspiring demonstration of

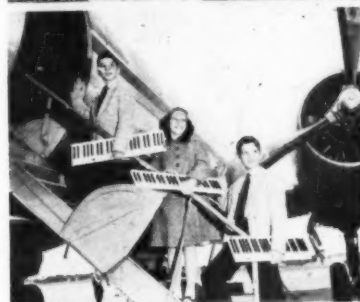


how the private piano teacher can develop musicianship through integration with theory, ear-training and eurhythmics. Mr. Joseph White directed a theory session at which district committee chairmen were appointed in the forwarding of a movement to set up a more significant program of integration between theory and applied music by the private teachers.

The Florida Composers' League, Stephen Park, president, was heard in a program of works by its members. This concert has been a feature of the convention for a number of years. The Composers' League and the Music Teachers' held, for the first time, a joint luncheon at which the discussion period was concerned with how the composers and the music teachers might better serve each other. The musical interlude consisted of a performance of the winning composition in the F. C. L. senior young composers' auditions of 1954, a *Sonata for Piano* by Jack Jarrett.

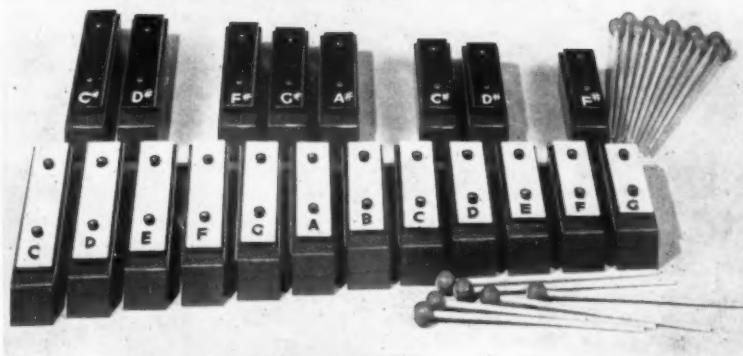
The present officers will continue to serve another year, with two exceptions: Mrs. Lucille Wooten Sellers will serve as Treasurer, replacing Miss Jessie May Caruthers, and Mrs. Ruth Carrell Johnson replaces Mrs. Sellers as Recording Secretary. One-hundred-fifty members registered for the convention.

#### Florida State Convention



Upper picture: The Formal Banquet.

Lower picture: Ricky Engel, Sue Ann Rhyon, and Danny Engel board the plane for the Tampa meeting.



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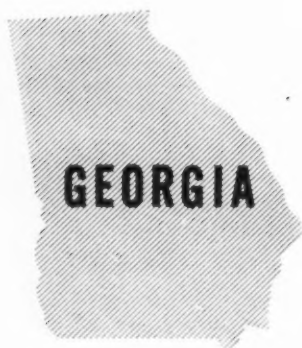
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**1920—35 Years of Growth Through Service—1955**



by Michael McDowell

The Georgia Music Teachers Association came into existence on April 9, 1954 in Athens, Georgia. The organizational meeting was held at the Georgian Hotel and was preceded by a very delightful dinner. A group of about forty-eight teachers and others interested in the formation of such an organization were present. The business session got under way before the dinner was over and Michael McDowell, organizational chairman, presided.

Mr. Hugh Hodgson, Head of the Music Department of the University of Georgia, had done considerable work in preparing a tentative constitution for the organization, and he not only presented his work in mimeographed form for our discussion but also gave us an inspirational talk on the value of having a State organization affiliated with Music Teachers National Association. It was decided to take up each item of the proposed constitution separately, which took some time for discussion and voting, but what finally emerged as our constitution was approved in detail by the majority of those present.

A nominating committee consisting of Mrs. S. R. Christie, Jr., of Decatur, Mrs. Robert O. Harris, Decatur, and Miss Lucille Kimble, University of Georgia, Athens, presented a slate of nominations for the four principal offices. Other nominations were made from the floor. The results of the elections were as follows: President, Michael McDowell, Agnes Scott College, Decatur; Vice President, Miss Mildred Harding, Decatur; Secretary, Mr. Walter Westafer, Demorest; Treasurer Mrs. H. H. Perry, Albany.

The constitution, as approved by the group, provided that all mem-

bers should automatically be members of the Music Teachers National Association and yearly dues were set at four dollars (two for state dues and two for national). The fiscal year was set to coincide with that of M.T.N.A., September 1 to August 31. The president asked that for this first year he be allowed to appoint the two members of the executive committee in addition to the elected officers. This was voted affirmatively and those appointed later were Miss Lucille Kimble, University of Georgia, and Mr. William Richards, Georgia State College for Women, Milledgeville.

The meeting was adjourned and members were special guests of the University of Georgia at a program of music by members of the Georgia Composers League which took place in the Fine Arts Building.

It was during the month of August that official notice was received that the Georgia Music Teachers Association had been recognized as the affiliate of the Music Teachers National Association in the State of Georgia.

The first meeting of the executive committee was largely devoted to planning the first annual meeting of G.M.T.A. This meeting is to be held in Decatur on January 23 and 24 in Presser Hall, on the campus of Agnes Scott College. We are looking forward with eagerness to this first meeting and what it can mean to the future of our organization.



by Bessie Ryan

The 14th Annual Convention of the Illinois State Music Teachers Association was held in the beautiful Conrad Hilton Hotel, November 14, 15, and 16, 1954, and from the moment it was called to order by the

President, Bessie Ryan, until its adjournment under the guidance of its newly elected President, Duane A. Branigan, Dean of School of Music, College of Fine and Applied Arts; University of Illinois, was one of the most successful and worthwhile conventions ever held by the Association.

The inspiring and informative Invocation by the Rev. Hugh Calkins, O.S.M. Director of Vocation for the Servite Order, set the tone of Dignity and Dedication to Music, which was maintained throughout the entire convention.

After Greetings by Lee Blazer, of Greenfield, Indiana, President of the East-Central Division of M.T.N.A., and Robert Warner, of Charleston, Illinois, Vice-President of the East-Central Division, M.T.N.A., Certification plans of the States of East-Central Division were discussed and clarified by Lee Blazer, LeRoy Umbs, Milwaukee, Wisconsin, Vice-President of W.M.T.A. and Francis Crowley, Vice-President of I.S.M.T.A.

#### Convention Banquet

The Annual Convention Banquet, honoring the retiring President, Bessie Ryan, was a delightful social event, during which a beautiful pin, from the officers and members of I.S.M.T.A. was presented to Miss Ryan by Cornelia Conrey, Financial Secretary. Lee Blazer, President of the East-Central Division, M.T.N.A. gave a splendid talk on the advantages of Divisional Groups within M.T.N.A., Duane Branigan by a scholarly and brilliant talk convinced his listeners of his interest in all "MUSIC TEACHERS." The banquet was followed by a most delightful program of "Songs and Instrumental Pieces of the Renaissance and Baroque Periods" presented by a group from the Musicum Collegium from the University of Illinois, under the direction of George Hunter.

Monday's all day session was given over to sectional meetings on Piano, Strings and Voice, with Francis Crowley, Vice President of the Northern Region and Dr. Carl Neumeyer, Vice-President of the Central Region, presiding. Ada Brant, of Aurora, spoke on "Developments of the Junior Piano Situation in Illinois." Thaddeus Zobuch, well-known



concert artist, gave an all too-short lecture-recital on "The New in the Old and the Old in the New." After an interlude given over to a demonstration of "Visual Materials" the Convention Luncheon was held in the beautiful Tower Room of the Hotel. Philip Maxwell, Director of the "25 Chicagoland Music Festivals" and Mrs. Harry Zelzer, wife of one of America's most successful concert managers, gave talks so replete with important information for teachers and students, that at the end of the luncheon, both were surrounded by eager teachers seeking advice.

### Program

Henry Charles, of the Illinois Wesleyan University faculty, in his talk on "Languages for Singers," Zerline Metzger, well-known voice teacher, discussing some of her methods of voice training and Mario Mancinelli, of the Illinois Wesleyan University faculty, speaking on "Providing Incentives for Serious String Study" all gave their listeners material for much serious thought. Then followed a rare treat: the playing of two sonatas for violoncello and piano by Lois Trinka of the Chicago Symphony Orchestra and Leo Podolsky, internationally known pianist and teacher. It would be difficult, indeed, to say whether the audience enjoyed the Brahms sonata more than the Rachmaninoff sonata. Both were superbly performed.

Monday evenings' program, presented by the A Cappella Choir of the West Senior High School of Aurora, Illinois, under the direction of Sten G. Halfvarson, was a most enjoyable exposition of what is being accomplished in our schools. Following the program a "Singspiration" with Mr. Francis Valentin at the piano, gave all present an opportunity to join in "Making Music."

The Annual Business Meeting on Tuesday Morning was attended by an unusually large group of interested teachers from all parts of the state. After all officers and committee chairmen had made their reports, which gave ample reason for the Association being so successful, the retiring President left the Chair and made her report, in which she stated that she had attended all I.S.M.T.A. regular and executive board meetings and had also at-

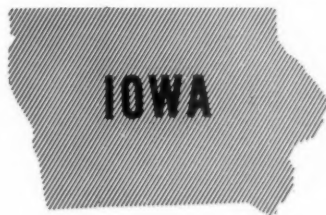
tended, entirely at her own expense, all national and divisional M.T.N.A. Conventions and all regional I.S.M.T.A. meetings.

The slate of nominations as drawn up by the nominating committee and published in the November issue of the I.S.M.T.A. "Music Quiz" was read by the Chairman of the Nominating Committee, and after the President had announced that nominations could be made from the floor, a motion was made and carried, that the slate be accepted as read. The vote was unanimous. Miss Ryan then asked Mr. Branigan to take the chair which he did and immediately asked the members to give a rising vote of thanks to Miss Ryan for her splendid work as President of I.S.M.T.A. Mr. Branigan then made a brief talk on his hopes and plans for I.S.M.T.A. The meeting then adjourned so that Executive Board Meeting and Regional Meetings for the Central and Southern Groups could be planned. Great credit is due Mr. Francis Crowley, Vice-President of the Northern Region and Convention Chairman and to his Convention Committee for their untiring efforts in bringing about this great convention.



Illinois State Music Teachers Association Convention.

Certification Session, and Formal Banquet.



by Olive Barker

The Society of Ancient Instruments, Jerome Rosen, Director, was presented in concert Monday evening, October 25th as a part of the annual meeting of the Iowa Music Teachers Association, Sven Lekberg,

President, meeting at Simpson College, Indianola.

However the convention opened Sunday the 24th, with an orchestra rehearsal, at noon the luncheon and business meeting of the American String Teachers Association and Forum, Dallas Tjaden presiding. Edith LeCocq led the Voice Forum in the afternoon and in the Theory-Composition Francis Pyle acted as Chairman.

Preceding the IMTA Symphony Orchestra Concert, Ben Vandervelde, Conductor, Hadley Crawford presented the Simpson College Choir to the members.

Three Forums namely, Piano, Voice and Strings filled the morning session on Monday. The Piano was arranged by John Simms and at the Strings Jerome Rosen demonstrated the tone quality, style of playing and interpretation of the 17th and 18th century music on ancient instrument.

At the business meeting the following officers were elected unanimously by the membership: Myrtle Stewart, Des Moines, President; Dr. Edwin Liemohn, Wartburg College, Waverly, Vice-President; and Olive L. Barker, Iowa State Teachers College, Cedar Falls, Secretary-Treasurer.

Compositions by Iowa composers were presented at final session in many instances with the composers at the piano or instruments as the case might be. This added to the interest and effectiveness of the concert.



by Helen A. Greim

The School of Music of the University of Louisville was host to the Kentucky Music Teachers Association for its annual meeting on November 19th and 20th. The convention was happily timed to include a rich musical fare which included the Festival of 17th and 18th Century Music under the direction of Dr. Francis Hopper at the School of Music, A Program of Commissioned Works played by the Louisville Orchestra, Robert Whitney and Sydney Harth conducting, and The Ballet Russe de Monte Carlo. Not only

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was there a quantity of professional music, but students of Sydney Harth presented a beautiful program of violin and viola sonatas and concertos, and piano students of Dwight Anderson and Grant Graves gave a program of contemporary sonatinas.



Kentucky MTA State Convention

From top down: College music department Heads: Dwight Anderson, University of Louisville, Mrs. Era Peniston, Asbury College, Rolf Hovey, Berea College, and Rorrest Heerens, Southern Baptist Theological Seminary. Helen A. Greim, retiring President, chats with Elgie Woods, state piano chairman, and Inez Claxton, retiring Secretary. Three young people who presented a recital of modern sonatinas. Teachers examining some recent publications.

The opening session on Friday morning was devoted to business and the subject of certification. Kentucky as yet has no plan but will be working on this problem in the immediate future. Piano sectional meetings included a demonstration of the teaching of Bach Inventions and Fugues by Eva Green Noel of Harlan, Teaching Material from the early keyboard literature by Mrs. Guy Miles, of Morehead, a demonstration of Theory and Musicianship by Grant Graves and children from the Preparatory Department of the School of Music and a Sonatina Recital. Dr. Robert Nesbit, formerly of Georgetown College, now in the Department of Extension, University of Mississippi, was in charge of the vocal forums. Community opera and vocal problems were the focus of their attention. The final session included a brief talk by Dr. Philip G. Davidson, President of the University of Louisville and an address by Mr. Francis Grant, new head of the Music Education Department of the School of Music.

Newly elected officers are as follows: Miss Jane Campbell, Eastern State College, Richmond, President; Mrs. Eva Green Noel, Harlan, first vice-president; Miss Lillian Watters, Murray, second vice-president; Mrs. Blanche Seevers, Eastern State College, Richmond, secretary and Mr. Ford Montgomery, University of Kentucky, treasurer. ▲▲▲

**The National Association of Music Merchants, Inc. is making a strong effort to secure repeal of the 10% excise tax on musical instruments. That Association has asked the Music Teachers National Association to help in this effort.**

**I believe the repeal of this tax would be in the interest of the music teaching profession. I suggest that the individual members of MTNA lend their assistance by contacting their congressman now.**

**BARRETT STOUT**  
President, MTNA



by Louis Brewer

The Louisiana Music Teachers Association found the fall dates October 29 and 30 a good choice for their annual convention. The convention was unusually well attended, and the membership appreciated not only the fine two-day program, but also the fine facilities available on the campus of Northwestern State College, Natchitoches.

## Three Presidents

At the opening of the Convention Polly Gibbs, President of LMTA, introduced Dr. John S. Kyser, President of Northwestern State College, and Dr. Barrett Stout, President of Music Teachers National Association, who made a welcoming address and remarks of greeting, respectively.

On the program for the first general session Ralph Squires of centenary College, Shreveport, played an interesting piano recital following a panel and open discussion on the topic "Certification of the Private Music Teacher." Dr. Barrett Stout acted as moderator of this discussion.

Chamber music was the highlight of the first evening's concert with the Southwestern Louisiana Institute String Quartet furnishing the bulk of the program. Baritone Earl Redding of the music faculty of Louisiana State University, and Miss Anne Koscielnny, pianist, of Jacksonville, Florida, pleased the audience with the high calibre of their performances.

"The Creative Music Lesson" was the topic of a stimulating lecture and

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demonstration given by Mr. George Brown from Southwestern Louisiana Institute. This opened the Saturday sessions and got the day off to a lively beginning. Following this lecture, Mr. Archie Brown, tenor, sang the Schumann *Dichterliebe*, and a Milhaud *Suite* for violin, clarinet and piano was presented by Michael Galasso, violinist, Walter Barzenick, clarinetist, and Edgar Davis, pianist.

A concert of compositions by Louisiana Composers included a two-piano sonatina by Myrtis Fortinberry, songs of Knox Wilkinson, Robert Powell, and Dorothy Fenasci, *Theme and Variations* by Fenasci for trumpet, *Arioso* for clarinet and piano by Lorane Brittain, and an *Air and Gigue* for piano by James Hanna. Closing the concert was a *Sonatina* by Elroy Fominaya for bassoon and piano. Following the concert Mr. Joseph Carlucci introduced Miss Helen Gunderson, Mr. Elroy Fominaya, and Mrs. Carrie Maude Lohman who constituted the panel for a discussion on "Theory as a Tool Subject." The discussion illustrated how theory as a tool subject contributes to applied music and history programs in the college music department, the teaching of music privately, and in the public schools.

## Closing Session

Closing the convention were two highlights: one a two-piano recital in which Miss Lucile Snyder and Egidio de Castro e Silva of Newcomb College, New Orleans, delighted their audience; the other highlight being an inspiring address by Dr. Willard E. Goslin, Professor of Education, George Peabody College for Teachers.

Dr. Goslin's address caused those attending the convention to realize what a great privilege it is to be teaching the children of a free people.

Other interesting opportunities the convention afforded were an art exhibit, an exhibit of music teaching materials, a program of choral music by the College Singers of Northwestern State College, sectional meetings in Strings, Wind Instruments,

Voice, Piano, and Theory-Composition. Mr. Sherrod Towns, head of the Music Department at Northwestern and chairman of the convention, the heads of the various committees, and LMTA President Polly Gibbs all hold the admiration, respect and gratitude of the membership of LMTA for a most profitable convention.

Louisiana MTA Convention



Upper: Luncheon and business meeting. Lower: Seated left to right: Mrs. Ronald Stetzel, Treasurer, and Miss Polly Gibbs, President. Standing left to right: John Kysor, President of Northwestern State College, Barrett Stoul, President of MTNA, Louis Brewer, State Secretary, and Sherrod Towns, State Vice President.



by Amber Haley Powell

The Missouri Music Teachers Association in its 49th annual convention, October 31, November 1 and 2, 1954 at Springfield, Missouri, re-elected Hardin Van Deursen, University of Kansas City, President;

Mabelle Holding Echols, St. Louis, Vice-President; and Theresa E. Sale, also of St. Louis, Secretary-Treasurer.

New members of the Executive Council are: Dorothy Ashbaugh, Clarkton; Evelyn Marshall, Poplar Bluff; Kenneth Miller, Nevada; Isabelle Rich Schroder, Hannibal; Margaret Tello, Columbia; Garland Young, St. Louis.

Fred Duffelmeyer, of Kansas City, was named president of the theory-composition section.

Members of the Executive Council whose terms are unexpired are: Frank E. Arnhold, St. Louis; Alfred W. Bleckschmidt, Jefferson City; Kenneth L. Dustman, Springfield; O. Anderson Fuller, Jefferson City; Charles Garland, Columbia; Leigh Gerdine, St. Louis; Herbert Gould, Columbia; Leon C. Karel, Kirksville; Franklin B. Launer, Columbia; Ruth Melcher Quant, Columbia; Oliver Sovereign, Joplin; Rogers Whitmore, Columbia.

## Opening Program

The opening program on Sunday afternoon was the performance of a cantata, *David's Lament* by Angelo Read, presented by combined church choirs directed by Dr. Kenneth L. Dustman, local chairman of the convention. At five o'clock an organ recital was given in Stone Chapel, Drury College campus, by Robert W. Glover, convention co-chairman. This featured several contemporary American works played for the first time in Springfield. Composers represented were Cecil Effinger, Camil van Hulse, Robert W. Glover, and Edward S. Barnes. The Springfield Council of Churches sponsored an evening service, "A Festival of Faith," with massed choirs, orchestra, soloists, and an address by Henry Hitt Crain, of Detroit, Michigan. An informal reception for visitors and artists was held following the Festival.

Sessions on Monday were held in the Ballroom of the fine new Student Center Building on the Southwest Missouri State College campus, Music as well as discussions and lectures







cation of the private music teacher. Montana has had certification for many years and I believe our success has been due mainly to the fact that it is approved by the State Board of Education, which conducts our examinations, passes on college credentials, and issues the teachers certificates.

This establishes our private teaching on the same level as the public school teacher and gives it prestige in the eyes of the public which it would not have if only endorsed by a State Association. It has also enabled many of our private teachers in many of our localities to teach in the school building, giving music lessons during the students' free periods on school time.

We are happy to say our teachers are becoming more and more conscious of the necessity of certification and we are looking forward to several completing the requirements during the coming year. This past year ten of our teachers were issued certificates by the State Board of Education. We are very fortunate in having a very fine State Music Supervisor, Dr. O. M. Hartsell, who is working constantly with our State Association to bring our standards up to the very highest level.

## NEBRASKA

by James B. Peterson

Great music, beautifully performed; stimulating discussions; fine exhibits; good food and a high degree of camaraderie were features of the 1954 State Convention of the N.M.T.A. which was held at the Hotel Cornhusker at Lincoln, Nebraska, on Monday and Tuesday, November 8 and 9th. The great interest in the Convention was shown by the very fine registration—three fourths of all of the State members were there, and everyone agreed that it was one of the best State Conventions ever held.

The convention opened with a General Session. The Honorable Clark Jeary, Mayor of Lincoln, welcomed the members to the City. Vice-President Jane Pinder, of Grand Island,

graciously responded to the welcome for the officers and members of the Association. Miss Ruth Dreamer, Local Convention Chairman (to whom all thanks and appreciation are due for her very able and effective work) was introduced. She introduced her Committee who had so ably assisted in the very large project.

The feature of the opening session was a fine address on "The Division and its Relationship to National and State Organizations" given by Mr. Franklin B. Launer, President of the West Central Division of M.T.N.A. This was followed by a "State of the Union" address by the President of the State Association, Dr. James B. Peterson.

### Contemporary Music

A general session on contemporary music immediately followed the opening session. Under the chairmanship of Mr. C. Ruskin Sandbourne, of Omaha, this session featured "The Performance and Discussion of Contemporary Music Suitable for Teaching." Fine performances and interesting discussions along this line were given by Mr. LeRoy Bauer, violinist, Nebraska State Teachers College, Kearney, Mr. Gordon L. Ohlsson, vocalist, Hastings College, Hastings; and Mr. John D. Blyth, pianist, The University of Nebraska, Lincoln.

Monday's luncheon was made memorable not only by the excellent food prepared by the Cornhusker, but most of all by the able and musicianly performance of *Lieder* and songs in English by John Carter Cole, baritone, and of the *B minor Sonata* of Chopin by Winnie Owen,

pianist, both students.

Beginning Monday afternoon, the members attended forums closest to their interests. The Theory Section, Dr. William Randall Boehle, Nebraska, State Teachers College, Chadron, Chairman, heard papers given by Hans Baer, of Omaha, and Mr. Robert Beadell of The University of Nebraska. They also heard a report of the Division and National Theory-Composition Sessions, and adopted a Constitution and By-Laws for that Subject-Area.

### Strings

Those interested in Strings, under the Chairmanship of Mr. LeRoy Bauer, Nebraska State Teachers College, Kearney, had a brisk and stimulating discussion on "The Status of the Private String Teacher" with Mr. Myron Cohen, of Omaha, Miss Jane Pinder, of Grand Island, and Mrs. Phillip Farrish, of Omaha, leading the discussion. They also heard a report on "The Progress of the University Extension String Program" given by Mr. Emanuel Wishnow of the University of Nebraska. "Strings in the Colleges of Nebraska" was discussed by Mr. Benjamin Bernstein, Nebraska State Teachers College, Wayne, Mr. Victor Jindra, Nebraska State Teachers College, Peru, and Mr. Bauer.

Miss Kathryn Dean of the University of Nebraska, provided a very interesting and stimulating Forum for Student Activities. Musical numbers were presented by Clyde Dick and June Wallman, Jay Newbury and Carolyn Watson, and a quartet with Paul Parker, Wesley Riest, John Szydlowski and Carol Puckett. A

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challenging discussion on "Problems of the First-Year Music Teacher" was given by a panel consisting of Mrs. R. M. Williams, York, Mrs. W. N. Gilliland, Lincoln, Mr. George Anderson, Lincoln, Mr. Donald Goodrich, Lincoln, Mr. John Cole, Lincoln, and Mrs. Thomas Wikstrom also of Lincoln.

### New Section-Area

A new Section-Area was inaugurated this year—that of Music in the Catholic School. Under the dynamic leadership of Sister M. Casimir O.P., of Omaha, the sessions featured discussions of various phases of music teaching in the Catholic Schools. Papers were read and demonstrations given by The Reverend Zygmund Rydz, Sister M. Engelberga, O.S.F., Sister Mary Rose de N.D., Sister M. Constantia O.S.F., Sister M. Francesca O.S.U., Sister Mary Jean Helene B.V.M., the Rev. Paul Sheehy, the Rev. Paul Kennedy S.J., Sister Mary of the Angels R.S.M., and Sister Mary Callista O.S.M. An outstanding feature of this Forum was the discussion of Music Readiness given by Sister M. Xaveria O.S.F., of Milwaukee, Wisconsin, an authority and author in the field.

The forums in Piano, with Miss Agnes Smith, of Omaha, as Chairman, featured Mrs. Ruth Emmert Fallein of Drake University, Chair-

### Nebraska Music Teachers Association Convention Scenes

Top left: Music in the Catholic School session.

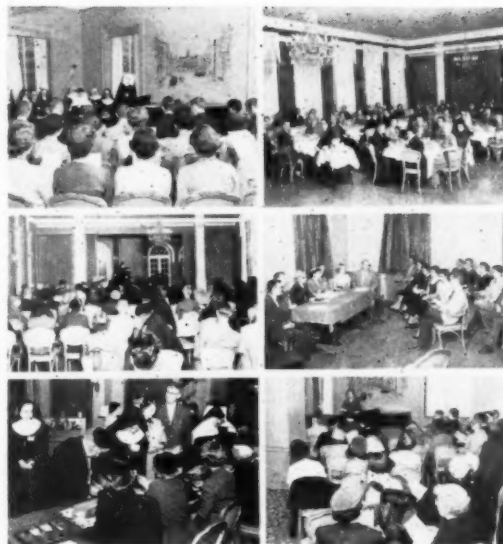
Top right: Formal Banquet.

Center left: Contemporary music performance.

Center right: Student Activities meeting.

Lower left: A view of the registration area.

Lower right: Junior piano session.



man of Junior Piano, West-Central Division, M.T.N.A., who gave a very thought-provoking, valuable discussion of "Keyboard Harmony at the Piano Lesson," and a survey of new teaching materials for Junior Piano. At the second session of this group Mr. Herbert Schmidt, of Lincoln, conducted a very fine "Repertoire Class in Senior Piano," and Mr. John D. Blyth of the State University gave a brilliant piano recital.

Mr. Gordon L. Ohlsson, of Hastings, Chairman of the Voice Forum provided such a challenging program that the forum members, when their

time was up, retired to another room in the hotel to continue their discussions for another hour. Features of this forum were a paper on "The Objectives of a College Voice Teacher" by Mr. Millard H. Cates of Hastings College; a paper-demonstration on "The Boy Soprano in the Public Schools" by Mr. Hugh Rangelier, Coordinator of Vocal Music in the Secondary Schools, Lincoln; a paper-demonstration on "The Small Ensemble" by Mr. James S. Vail and the Madrigal Singers of Midland College, Fremont, and a Forum on "The Approach to Some Common Vocal Problems" with Dr. David Foltz, Lincoln, Mr. Oscar Bennett, Lincoln, Mr. Vail, Fremont, and Mr. Cates, Hastings, participating.

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Vol. II, No. 2, Fall 1954

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### Banquet

The Banquet was featured by beautiful music and no speech making. Miss Edith Lucille Robbins, Honorary President, graciously presided. A program of flute and piano music was presented by Mr. Donald Lentz, flutist, of the University of Nebraska, and his wife, Velma Lentz. Mrs. Janet Stewart Marchall thrilled the members by her masterful playing of an Eccles *Sonata for Cello*. The program closed with an out-of-this world group sung by the Golden Chords Chorale of Union College, Lincoln.

The convention closed with a business meeting at which time amendments to the Constitution making the

State Convention Biennial and a set of By-Laws were adopted. A Code of Ethics, prepared by a committee under the chairmanship of Mrs. Eloise West McNichols, of Omaha, was read and adopted. Certification was discussed by Mrs. Eleanor Lear Graham, Chairman of that Committee. The report of the Nominating Committee was read by the Chairman, Mr. Gordon Ohlsson, and was unanimously adopted. The officers elected for the Biennium 1954-56 were: President, James B. Peterson, Ph.D., Omaha, Nebraska; Vice President, Wm. Randall Boehle, Ph.D., Chadron, Nebraska; Secretary, Mrs. Shirley Shaffer, Hastings; Treasurer, Miss Grace Finch, Lincoln. There being no other business, the Convention was officially closed by the President.

The members of the Nebraska Music Teachers Association endorse the following Code of Ethics, and membership in the organization assumes the following obligations:

1. We do not knowingly solicit pupils of another teacher, nor in any way seek to destroy the confidence of a pupil in his teacher.
2. We do not harm the professional standing of a fellow musician or teacher by making derogatory remarks about his person or his ability.
3. In any publicity regarding our professional activities we do not resort to deceitful or untrue statements nor to claims concerning our abilities as teachers.
4. We do not present a pupil in public performance, who has come to us from another teacher, until the pupil has studied at least six months.
5. In all of our professional activities we attempt to maintain the dignity of our profession and to earn the respect of our colleagues, of our pupils and of the public.

## OKLAHOMA

by Carlos Moseley

The Oklahoma Music Teachers Association State Convention has been scheduled for March 27 and 28, 1955 at the Hotel Tulsa in Tulsa.

Detailed convention plans will be given in the following issue.

The month of November was a particularly active one for the OMTA and its president, Lemuel Childers, with four district conventions held in Tulsa, Ardmore, Oklahoma City, and Alva. Not only is the organization itself growing in number, but there are many indications of the increase in desire to use the organization for both individual and joint development.

At each of the district conventions student auditions and student recitals (age groups 9-11 and 12-13) were scheduled in addition to business sessions, lectures, demonstrations and other performances. Marked improvement was generally found in the results of the theory examinations required of all the young contestants as a condition for entry. The theory requirements were instigated a year ago by members and officers who have taken the leadership in coordinating theory and applied instruction of pre-college students in all stages of development.

On November 8th the first of the district conventions was held at Tulsa University for the Northeast District, with the Tulsa Accredited Music Teachers Association acting as hosts and with Marjorie Bucher Heidebrecht presiding. Clair McGavern, Assistant Dean of Fine Arts and

Head of the Piano Department at the Oklahoma Baptist University, and Ruth McGavern, Instructor in Piano and Piano Teacher Training at OBU, led the morning discussion "How We Do It." An afternoon session was devoted to performances of piano and vocal works by Ruth Jackson Brush, a newcomer to Oklahoma, with Mrs. Brush appearing as performer with Marjorie Day Warner, soprano, of Bartlesville. Lemuel Childers, President of OMTA, was luncheon speaker.

The Northwest District under the leadership of W. Earl Cox, District President, scheduled its meetings to coincide with a portion of a special two-day piano workshop sponsored by the Northwestern State Teachers College in Alva. On November 19 Dr. Max Lanner, Executive Director of the Department of Music of Colorado College, conducted piano criticism classes during both morning and afternoon sessions of the convention and spoke on two occasions, his topics being "Basic Objectives in Piano Teaching" and "Correlation of Techniques and Musicianship." Students of Ruth Marine Genuit of the Northwest State Teachers College faculty furnished luncheon music and Lemuel Childers was speaker. A reception for Mr. Childers and Dr. Lanner was given by Dr. Hazel D. Monfort, past-president of OMTA and of the Southwestern Division of MTNA.

The Southeast District, of which

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Rebecca Love Entriken is president, convened at Ardmore on November 20th. Digby Bell, member of the piano faculty of the University of Oklahoma, was the principal speaker-performer of the day, giving an illustrated talk on "Lesser Known Works of Haydn, Mozart, Beethoven, and Schubert." Mr. Bell distributed lists of works by these composers compiled with the idea of bringing to the teaching repertory a greater range of music of worth too often passed over for the standard familiar fare.

Celia Mae Bryant of the University of Oklahoma faculty presided

over the final district convention which met at the Oklahoma City University on November 21st. Members of the Southwest district heard Elmer Schoettle, University of Oklahoma, speak on "The Stylist Performance of Ornaments," followed by a talk on "Inside Your Piano" by Wendell Whaley, President of the Oklahoma Division of the American Society of Piano Technicians. The luncheon, at which President Childers spoke, preceded a recital by Gabriel Magyer, cellist, with Digby Bell, accompanist, both members of the music faculty of the University

of Oklahoma.

\* \* \*

The Executive Board of OMTA at its September meeting approved a project for sending a questionnaire to all public school superintendents in the state polling their attitudes toward dismissing their students during study periods for private music lessons. The survey, endorsed by the State Superintendent of Instruction, is currently well under way, and it is expected that a full report, which should be of general interest to MTNA members, will be ready for the next issue.

\* \* \*

A departure from past procedures has been inaugurated with the announcement of a College Student Audition in which undergraduate students in an Oklahoma junior college, college, or university may be eligible to perform. There will be no age limit for these college auditions, though during this first year of the auditions only voice and piano entries will be accepted. Winners will give a separate program, the All-State College Student Concert, at the OMTA State Convention. Clair McGavern, 2nd vice-president of OMTA, is chairman of the auditions and presided over the committee which formulated the repertory requirements and other regulations. The auditions have been scheduled this year for March 19 at the Oklahoma City University Auditorium.

With the addition of this college audition, the number of OMTA sets of auditions stands at three: (a) the student auditions for pupils ranging in age from 9-11 and 12-13, held in each district in the fall at which students are selected to perform at the specific district convention; (b) auditions held in each district during the early spring at which performers, ages 14-19 and non-college students, are chosen to give the All-State Concert at the state convention; and (c) the college auditions described above.

\* \* \*

Clio C. Steinson, of Tulsa, has been appointed to the office of Corresponding Secretary of OMTA. Mrs. Steinson is a past president of the Tulsa Accredited Music Teachers Association and is now serving as treasurer of that organization. As OMTA Historian Mrs. A. G. Martz of O'Keene has been appointed to fill the unexpired term of Joe Ann Godown

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who is spending the current winter in New York.



From top down: Marjorie Heidebrecht, President, Northeast District, Oklahoma MTA. At Southeast District Convention: Clair McGavern, Rebecca Love Enriken, Lemuel Childers, and Digby Bell, Northeast District winners. Students who received high ratings at Southeast District Convention of OMTA. Lowest panel, left to right: Celia Mae Bryant, Southwest District President; W. Earl Cox, Northwest District President; Rebecca Love Enriken, Southeast District President.

The Pa-No-Lo Music Teachers Association, whose president is Max Mitchell, Chairman of the Music Department of the Oklahoma A & M College, has held two fall meetings—a dinner at Stillwater on October 9 with Mr. and Mrs. Lemuel Childers as special guests, and a business session and panel discussion on November 14 at Cushing. The panel discussed the music schedule in the Schools of the area and the relationship of the private teacher to that schedule. Participating as speakers were Edwin Schilde, band and orchestra director, Barbara Work, vo-

cal music instructor in the junior and senior high school, and Clyde Bowen, elementary school principal, all of the Cushing schools. Mrs. Wade F. Johnson, reporter for Pa-No-Lo, writes that "all are eager for higher standards among private teachers and closer cooperation between private teachers and public schools." Pa-No-Lo, it should certainly be explained, designates Payne, Noble, and Logan Counties.

The Ardmore Area Accredited Music Teachers Association, affiliated with OMTA, held its first meeting of

the current season on October 10. Officers elected for the year are: Robert Chenowith, President; Mrs. Ernestine McClure, Vice-President; E. V. Hegborn, Secretary; Kenneth Alford, Treasurer; and Mrs. Claude Hines, Publicity Chairman. Mrs. Spencer Enriken, President of the Southeast District, spoke on district convention plans.

The Oklahoma City Accredited Private Music Teachers Association announces a membership of 55 with the following officers for the year; Mrs. Lucille Kurtz, President; Mrs. J. W. Figg, 1st Vice-President; Helen

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Lord, 2nd Vice-president; Mrs. Edith Mackey, Recording Secretary; Mrs. Raymond Price, Corresponding Secretary; Mrs. Mary Cook Caster, Treasurer; Pearl Reece, Parliamentarian; Mrs. J. R. King, Historian; and Bertha Brann, Reporter. The year's plans call for monthly meetings on the second Wednesdays, with special attention to be given to "The Teaching of Classics of All Grades." Digby Bell, Jeanette True, and Florence Binkley have directed meetings to date during this fall.

The Altus Branch of OMTA held its fall meeting on October 31 with a number of guests present. Demonstrations were given on "Teaching

the Pre-School Age," "Teaching a Haydn Sonata," "Teaching a Bach Two-Part Invention," and "Teaching the Sub-Normal." The next meeting is set for January 30. Officers for the year include: Georgia Winton, President; Mrs. Ronald Mitchell, Secretary and Treasurer; Dora Dean Reed, Parliamentarian; Mrs. Allen Hubbard, Reporter. Mrs. Troy Smith is District Vice-President.

The Chickasha Area Branch is continuing to meet on the first Sunday afternoon of each month. Teacher and student programs have been given this fall, under the leadership of the following officers: Mrs. I. H. Bilbrey, President; Mrs. Charles

Beecham, Secretary; Rhoda Brown, Treasurer; and Mrs. A. Honegger, Reporter. Mrs. Bilbrey, Miss Brown, and Mrs. Honegger are from Chickasha, and Mrs. Beecham from Anadarko.

## Tennessee

by Vernon H. Taylor

The Tennessee Music Teachers Association held its first state convention on the campus of George Peabody College for Teachers in Nashville, Tennessee, on November 8 and 9, 1954. Some 120 persons registered for the two-day meeting.

Dr. Rudolph Ganz, principal guest of the convention, delivered two addresses: "The Musical Development of the Piano Student" and "Music Education in America."

In addition to the very excellent addresses by Dr. Ganz, a core program of classified interests was developed under able chairmanships as listed below:

Certification—Dr. Irving Wolfe, Head, Division of Music, George Peabody College for Teachers, Nashville;

Chamber Ensembles — Kenneth Pace, Middle Tennessee State College, Murfreesboro;

Composition — John W. Work, Head, Music Department, Fisk University, Nashville;

Musicology—Dr. Vernon H. Taylor, George Peabody College for Teachers, Nashville;

Piano—Mrs. Everett Derryberry, Tennessee Polytechnic Institute, Cookeville;

Theory—Mr. Raymond H. Haggh, Memphis State College, Memphis;

Student Interests (Looking Ahead at the Profession)—William J. Hurt, Austin Peay State College, Clarksville.

The core program of the convention, as well as the sessions of special interest groups, emphasized music through an abundance of appropriate musical performances.

Many members of TMTA, inspired by the success of their first state convention, are now looking toward further opportunities for professional development at the national meeting in St. Louis in February.



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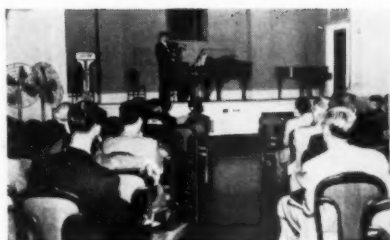
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## Tennessee Music Teachers Association Convention Views



Kees Kooper, violinist, and Mary Louise Boehm, pianist, illustrate some points in ensemble playing.



Members of the TMTA Executive Committee pause for a brief meeting with Dr. Rudolph Ganz, guest artist.



Eva Lavonne Buck, Peabody music student, accepts Dr. Ganz' invitation to play before the assembly.



by Le Roy Umbs

The Wisconsin Music Teachers Association Convention, held in Madison, October 10 to 12 inclusive, opened on Sunday with a concert by the Pro Arte Quartet, with Leo Stefens, piano soloist, in the Wisconsin Union Theater. The Brahms C Minor piano quartet and the Dvorak "Dumky" Trio received brilliant performances. A reception and buffet supper followed this. On Sunday evening another concert featured Julie and Juliette Gerke, duo-pianists, in a performance of the Bartok *Sonata for Two Pianos and Percussion*. The Madison String Sinfonia under the direction of Marie A. Endres was also featured at this concert.

Lee G. Blazer, East Central Division president, was the principal speaker at the opening business session. He stressed the importance of strong state organizations and the value to the teachers of having a state certification program.

Le Roy Umbs, secretary of the Wisconsin Music Teachers Association, and Chairman of the Certification Committee, presented the Committee's report on certification and presented a plan to the convention. After discussion and evaluation a

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*SONATA (Two Pianos		
Four Hands) .....	Alexei Haieff .....	3.50

\*Copies for two players

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certification plan was formally ratified at a session held later in the day.

The Wisconsin Certification Plan will be administered by a board of nine members chosen from various areas in the state. Three types of certificates will be granted. The first of these, the Provisional Certificate will be given to teachers who have had the equivalent of two years of standard conservatory (NASM) training, but who have had little teaching experience. The Certificate of Experience will be given to teachers who have had the same educational background as those obtaining the Provisional Certificate and who have had five or more years of teaching experience. A third certificate, the Certificate of Professional Advancement, will be given to those who have the equivalent of a master's degree from a recognized school and who have made a real contribution to the field of music education. A Certificate of Experience will also be granted to the music-kindergarten and the pre-school music teacher. The Certificate of Experience will be given to all Wisconsin Music Teachers Association members in good standing at the time of ratifica-

tion of the plan, if they have had twenty years or more of teaching experience.

Other convention highlights included musical programs by the Madison Trio, consisting of Margaret Rupp Cooper, harp, William Druckenmiller, flute, and Walter Heermann, cello; a brief song recital by Warren Wooldridge, tenor, and a faculty member of the University of Wisconsin Music School; a performance by Donna Lerew, violin, and Karen Maesch, cello, of the Martinu "Duo" at the convention banquet. Added interest in this last event was created because of the fact that Karen is LaVahn Maesch's daughter and had recently received her master's degree from the Eastman School of Music, University of Rochester. Both these young artists gave a beautifully integrated and highly artistic performance to the Martinu work. The convention closed with a performance by three of the "Young Artist" winners in the Milwaukee Music Teacher's Association "Youth in Music Series." Richard Angelletti and Gabriel DePiazza, pianists, and Keith Cota, baritone, were the three young artists heard.

Sectional meetings included piano: Erving Mantey, chairman, Margaret Dee, discussion of early grades teaching material, and Leo Steffens in a lecture recital of works by Debussy and Ravel; voice: Bettina Bjorksten, chairman, panel members, George F. Cox, Mrs. R. M. S. Heffner, and Warren B. Wooldridge; strings: Joseph Liska, chairman, panel members, Marie A. Endres and Donald Redmer; church music: Lewis E. Whitehart, chairman, discussion participants, Sterling Andersen, Paul G. Jones, and Stanley Linton; college music: Robert Monschein, chairman, with talks by James Ming, Sumner Jackson, and Anita M. Hankwitz.

At the last general session, Walter Heermann, conductor of the Madison Civic orchestra, and director of the Madison Vocational School's Music program, spoke about civic and adult education music programs in the state. An account by Harold Engel concerning educational television in the state was also given.

Professor Robert C. Pooley, chairman of the department of integrated liberal studies at the University of Wisconsin, was the banquet speaker. He spoke about music in the liberal tradition and emphasized the need for the development of amateur music making as a dignified occupation.

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Reviews the results of 25 years of organized measurements and key studies (auditory discrimination, motor responses, music talent, music achievement, general intelligence, influence of age, grade classification, sex, training, nationality) in college, high school, and grade school, and *interprets* these results in terms of a more progressive pedagogy.

**Charts, tables, bibliography**      **March**      **\$4.50**

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## **STOUT**

(Continued from page 11)

the jaw, the tongue, the soft palate and the lips, together with their accompanying neural equipment. The details of these operating agencies are obviously beyond the scope of this paper, for they would amount to a textbook in phonetics.

In all practice for attaining skill in the management of the breath, the management of the resonating system and the management of the articulatory organs, the ear is always the judge, and its training, which likewise can be broken into units for study, must never cease.

<sup>1</sup>Anterior-pectoralis major, pectoralis minor, subclavius, sternocleido-mastoidous; Posterior-scaleni (anterior, medius, minimus, posterior), serratus posterior superior and levatores costorum; Lateral-internal intercostals, serratus antioris.

<sup>2</sup>Principally the thoracic transversal.

<sup>3</sup>Internal oblique (obliquus internus abdominis), external oblique (obliquus externus abdominis), rectus abdominis, transversalis.



## KEATING

(Continued from page 15)

the simple chords are taught and fitted to these melodies. Much material is available and I might mention McConathy's *Look and Play* as an example. Teach the student to supply various accompaniment styles to suit the melody with which he is working.

As soon as possible introduce as part of the lesson the playing of hymns, community songs and Christmas carols. Be sure to see that he can play the familiar songs that are constantly in demand at social and club gatherings.

Find out what song books are used at school and Sunday school and use these as part of the assignment. Every home has favorite hymnals and community song books.

For instrumental accompanying I find such books as the Piano-Leader of "Instrumental Horizons" is good for introducing simple chord or four-part harmony styles of accompaniment. With a chord accompaniment, I like the student first to play the melody which is written on its own separate score, then identify the different chords to be used, finally singing the melody and playing the accompaniment. The words can be supplied from the song books of the "New Music Horizons" course. Sometimes students like to make up their own words which are suggested by the nature of the music.

The piano-conductor score of the *Tri-Tone* folio, edited by Dr. Maddy and others, is one of many piano-conductor scores which are useful as material for the beginning accompanist of wood-wind and string instruments. Another is *Ensemble Time* by Whistler and Hummel.

Bornoff's *Fun for Fiddle Fingers* is a book of fifty-two easy and familiar tunes for strings with piano accompaniment. One of its virtues is that the accompaniments are independent of the string solo. A variety of keys and a surprising variety of time signatures supply valuable training in reading. If a violinist is not available to play the solo, the author suggests that another pianist can play the melody line an octave higher on the piano. Another collection of Bornoff's, *Fiddlers Holiday*, has thirty-one solos in the first position. Suggestions are made

for suitable occasions on which various pieces could be used, such as Lincoln's birthday, Easter, a procession, etc.

The "4 Tone Series" and two subsequent books called "More 4 Tones" and "Third 4 Tone Folio" were compiled to supply suitable material for small instrumental ensembles with piano accompaniment. The numbers are short and the contents include melodies from opera, oratorio, song and symphonic works. The piano part includes the melody and this makes satisfying material when practiced apart from other instruments.

Often my piano students will mention some friend who plays violin, flute, clarinet, etc. Then is the time to suggest some ensemble suitable for this student and his friend. With this in mind, I have made a short list, which is far from comprehensive, but which may serve as a "starter" for the piano teacher, who is truly interested in enlarging his pupils' knowledge and enjoyment in the field of instrumental ensemble. Furthermore the piano recital can be enlivened by interspersing some ensembles in which your own stu-

dents can play an active part. Suitable numbers can be used also at Sunday school or church and at community affairs. Ensemble music is of course heard to greatest advantage in rooms smaller than the concert hall.

Be sure to assign ensemble music in which the piano part is easily within the student's capabilities as regards reading and technique, so that his efforts can be focused on producing a really musical achievement at the outset. For example, do not assign a Trio sonata until he has played many solo sonatinas or sonatas.

The private piano teacher might well build a library and cultivate the study of chamber music literature, not only for his pupils but for himself. Make available to yourself as many chamber music scores as possible. Try to become a member of an ensemble group. It affords both pleasure and relaxation. More and more chamber music recitals are being heard. Let us help to build an audience as well as future participants for this most satisfying form of music. ▲▲▲

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A teen-age and adult beginner book called MEET THE PIANO, also available, follows the same fundamental principle.

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## CONVENTION PROGRAM

(Continued from page 3)

Tuesday, February 15

### Morning

Breakfast Meeting, Council of State and Local Presidents  
Discussion of Piano as Subject Area, Storm Bull, Presiding.  
Speakers: Members of Senior Piano Committee  
Musical Interlude:  
Second Piano Sonata ..... Arthur Shepherd  
William S. Newman, University of North Carolina  
Registration  
Exhibits

### SECTIONAL MEETINGS

A. American Music, Burrill Phillips, Chairman—University of Illinois  
Concert  
Music for Magnetic Tape ..... Vladimir Ussachevsky  
Columbia University

Discussion of technical procedures

B. Church Music, LaVahn Maesch, Chairman—Lawrence Conservatory of Music

"A New Source of Old Sacred Music—the Archives of the American Moravian Church"

Donald M. McCorkle, music editor of the Moravian Church in America, Salem College

"Music in the College Chapel"

E. Harold Geer, Organist at Vassar College, Visiting Professor of Music, Pennsylvania College for Women, Chairman, Editorial Committee, Hymnal for Colleges and Schools

C. Joint Meeting Psychology and Music in Therapy, Abe Pepinsky, Presiding—Morristown State Hospital

Panel Discussion of Psychological Implications in Music Therapy

D. Junior Piano, Polly Gibbs, Chairman—Louisiana State University; Florence Hastings, Presiding — President, Delaware State MTA

"Group Piano Teaching for High School Pupils"

Dorothy Bishop, University of Southern California

"Business Problems of Piano Teachers"

Mary C. Heim, Cape Girardeau, Missouri

Open Discussion

E. Strings, MTNA-ASTA, Frank W. Hill, Chairman—Iowa State Teachers College; Kenneth Byler, Presiding — Lawrence College

Recital by Mary Coleman Bresler, string bass, San Antonio, Texas, and Orazio Frugoni, pianist, Eastman School of Music

### Program

Valse Miniature (Opus 1, No. 2) ..... Koussevitsky  
Sonata for String Bass and Piano ..... Hindemith  
Gavotte ..... Lorenzetti  
Sonata, Opus 42, No. 2 ..... Clementi  
Andante from Concerto in G Major ..... Dragonetti  
Spiritual ..... Gardner Read  
Sonata in G Major ..... Galliard  
ASTA Business Meeting

F. Theory-Composition, H. Owen Reed, Chairman—Michigan State College; Ralph R. Guenther, Presiding—Texas Christian University

"Some Significant Changes in the Teaching of Theory and Analysis"

Felix Salzer, The Mannes College of Music

G. Voice, Robert M. Taylor, Chairman—Emporia State College; Richard DeYoung, Presiding—Chicago, Illinois

"Teaching Voice"

Bernard U. Taylor, Juilliard School of Music

Musical Interlude—University of Southern California Woodwind Quintet, playing the Carl Nielsen Kvintet, Opus 43.

Committee meeting on Curriculum and Training of Private Teachers, John Crowder, Chairman, University of Arizona

### Noon

Luncheons for Delta Omicron, Mu Phi Epsilon, Sigma Alpha Iota, Phi Beta and West Central Division Executive Committee

### Afternoon

#### General Session

Barrett Stout, President MTNA, Presiding

Musical Interlude by University of Missouri String Quartet

Reports of National Officers

Report of the Nominating Committee

Meeting of Private Studio String Teachers

Lecture-Recital by E. Power Biggs, Organist

### Program

#### I

Concerto No. 2, in B Flat ..... Handel  
Balletto del granduca ..... Sweelink  
Two Pastels ..... Donato  
Litanies ..... Alain

#### II

European Organs of Four Centuries—A survey with recorded illustrations

Meeting of State and Divisional Officers, Duane H. Haskell, Presiding

"Music in the Home", presented by the Carl Bensiek Family

### Program

Chorale: Jesu, Joy of Man's Desiring ..... Bach  
Family Ensemble

"We Might Have Been Born to a Kingdom", from the Peasant Cantata ..... Bach

### Vocal Trio

To An Old White Pine ..... MacDowell  
Trio Sonata, Op. 2, No. 4, in D minor ..... Locillet

### String Trio

"In Lighter Vein"

### Vocal Trio

Tritsch-Tratsch Polka ..... Strauss-Dougherty  
Fantasy for a Musical Clock ..... Mozart-Busoni

Largo al factotum, from "The Barber of Seville" ..... Rossini-Kovacs

### Piano Duos

Allegro, from Concerto for Three Pianos ..... Bach-Bauer

### Piano Trio

"Softly, now the light of day" ..... von-Weber  
Family Ensemble

### SECTIONAL MEETINGS

A. Joint Session: Theory-Composition and American Music, Norman Phelps, Presiding—Ohio State University

Theme: "Music of the Americas"

"Music of North America"

Roy Harris, Pennsylvania College for Women

"Music of Latin America"

Dwight Anderson, University of Louisville

Johanna Harris, Piano; Robert Below, Piano

B. Junior Piano, Polly Gibbs, Chairman—Louisiana State University; Dallmeyer Russell, Presiding—Pittsburgh Musical Institute

"The Use of the Imagination in Piano Teaching"

Beth Miller Harrod, Lincoln, Nebraska

"Ethics for the Piano Teacher"

Joseph Creanza, Chicago Musical College, Roosevelt University

Open discussion

C. Music in Colleges, Raymond Kendall, Chairman—University of Southern California  
Program delayed

D. Private Music Teacher Certification, Hyman I. Kron-gard, Chairman—Brooklyn, New York

Topic: Private Teacher Professionalization—The Complete Picture

"The Organizational Aspect"

S. Turner Jones, MTNA Executive Secretary

"The Professional Aspect"

Cyril Barker for Michigan; Mary C. Heim for Missouri; Sidney Morrow for Metropolitan New York and New Jersey

"The Educative Aspect"

Storm Bull, University of Colorado

"The Cooperative Aspect"

Eleanor Bacon-Peck, Music Educators Association of New Jersey

"The Legislative Aspect"

John T. Moore, University of Washington

E. Psychology, Abe Pepinsky, Chairman—Morristown State Hospital

"The Perception of Musical Symbols as Communication Signals"

Arthur Flagler Fultz, Musical Guidance, Boston

"Relationship Between Certain Personality Factors and Musical Sophistication"

Morton J. Keston, University of New Mexico

"The Experiential Determinants of the Perception of Music as an Approach Toward Research in the Psychology of Music"

Marcus E. Hahn, University of Kansas

- F. Strings, MTNA-ASTA, Frank W. Hill, Chairman—Iowa State Teachers College; Eugene Hillgoss, Presiding—University of Colorado**  
**Recital of Contemporary Music**  
 Sonata in F# Minor .....Ilza Niemack  
 Ilza Niemack, violinist  
 Sally Brosman, pianist  
 Variations and Capriccio .....Dello-Joio  
 Interlude and Dance .....Freed  
 Two Dances .....Barati  
 Bela Urban, violinist  
 Virginia Urban, pianist  
 Second Sonata for Viola and Piano .....Bartok-Pisk  
 Albert Gillis, violist  
 Verna Harder, pianist  
**Discussion: "College Training for the String Teacher"**  
 Gilbert Waller, University of Illinois; Emanuel Wishnow, University of Nebraska; Orien Dalley, University of Michigan; Frederick Neumann, New York City

#### Evening

- MTNA Banquet, President Barrett Stout in charge**  
 Music for Two Pianos and Piano Duet, performed by Ernst von Dohnanyi and Edward Kilenyi, both of Florida State University  
**Program**  
 Variations on a theme of Beethoven, Op. 35 ....Saint-Saens  
 Three Hungarian Dances .....Brahms  
 Suite en Valse, Opus 39a .....Dohnanyi  
 Lobby Sing

### Wednesday, February 16

#### Morning

- Registration  
 Exhibits

#### SECTIONAL MEETINGS

- A. Audio-Visual, Delinda Roggensack, Presiding—Cornell College**  
*"Modern Communication—Music's Best Friend"*  
 James Mitchell, President, Encyclopedia Britannica Films  
*"Music in Educational Television"*  
 Vincent Park, Producer of Channel 9, KETC  
 Lewis B. Hilton, Washington University  
 Harold Jaegels, Bayless High School, Missouri  
 Vernon Barrett, St. Louis Public Schools  
**B. Council of State and Local Presidents, Goldie R. Taylor, Chairman; Elizabeth Aydlette, Presiding—President, Colorado MTA**  
*"Ohio's Convention Festival Plan"*  
 Margaret B. Hall, President Ohio MTA  
*"The Three-Fold Program of Washington State MTA"*  
 Henrietta McElhany, Past President, Washington State MTA  
 Question Period for Problems of State Associations, conducted by Raymond Gerkowski, President Michigan MTA  
 Exchange Bar for State Materials, in charge of Mrs. Esther Rennick, Past President Alabama MTA  
**C. Music in Colleges, Raymond Kendall, Chairman, University of Southern California**  
 Program delayed  
**D. Senior Piano, Storm Bull, Chairman — University of Colorado**  
 Subject—"The Pianist's Technical Problems, Physical and Interpretive"  
*"A Theory of Nervous Energies"*  
 Arnold Schultz, Chicago, Ill.  
*"Expression in Music"*  
 John Wolaver, State College of Washington  
*"Contemporary Music"*  
 Keith Wallingford, University of Oklahoma  
**E. Strings—MTNA-ASTA, Frank W. Hill, Presiding—Iowa State Teachers College**  
 Discussion: *Interrelation and Coordination between School Orchestras, Youth Symphonies, Civic, and Professional Orchestras*  
 Russell Gerhart, Conductor St. Louis Philharmonic  
 Edgar Alden, University of North Carolina  
 Helen Hannen, Cleveland, Ohio  
 Helen Thompson, American Symphony Orchestra League  
 Ernest Harris, Columbia University  
**F. Theory-Composition, H. Owen Reed, Chairman—Michigan State College; Leigh Gerdine, Presiding—Washington University**

- "Some Expressive Factors in Hindemith's 'Ludus Tonalis'"*  
 Frederick D. Truesdell, State College of Washington  
*"The Teaching of Melody Construction"*  
 Felix R. Labunski, College of Music of Cincinnati

- G. Voice, Robert M. Taylor, Chairman—Emporia State College; Hardin Van Deursen, Presiding—University of Kansas City**  
*"An Examination of the Modern Art Song"*  
 Mary Elizabeth Whitner, Educational Consultant, Carl Fischer, Inc.  
**General Session, T. Smith McCorkle, Chairman—Texas Christian College**  
 Concert by the duPont Manual High School Orchestra, Louisville, Kentucky. Rubin Sher, conductor

#### Program

- Prelude and Fugue .....Handel-Kindler  
 Symphony in D Minor, First Movement .....Franck  
*"Euphony"* .....Robert Ward  
 Suite for Orchestra .....Tcherepnin  
 Manual Concert Orchestra  
 Rakoczy March .....arr. Clifford Page  
 Czardas .....Monti-Isaac  
 El Relicario .....Padilla-Isaac  
 My Old Kentucky Home .....arr. Wright

#### Manual Symphony Orchestra

#### Noon

- Luncheons for Alumni of University of Indiana, Florida State University, Louisiana State University, University of Kansas, University of Michigan

#### Afternoon

#### SECTIONAL MEETINGS

- A. Junior Piano, Polly Gibbs, Presiding—Louisiana State University**  
*"Modern Music for Elementary and High School Pianists"*  
 Lecture and Demonstration by George Anson, Texas Wesleyan College  
 A Program of Piano Music for Four Hands  
 Lucile Snyder and Egidio de Castro e Silva, Newcomb College  
 Open Discussion  
**B. Music in Therapy, E. Thayer Gaston, Presiding—University of Kansas**  
 Subject: *"Music in Therapy—Clinical"*  
*"Psychological Implications of Music Therapy"*  
 Abe Pepinsky, Morristown State Hospital  
*"Music as a Medium of Therapy in the Larger Psychiatric Institution"*  
 Myrtle Fish Thompson, Essex County Overbrook Hospital, New Jersey  
*"The Music Therapist in a Specific Treatment Program"*  
 Robert F. Unkefer, University of Kansas  
*"A Projective Technique in Music with Children: Diagnostic and Therapeutic Uses"*  
 Dorothy Brin Crocker, Shady Brook Schools, Dallas, Texas  
**C. Musicology, Gordon Sutherland, Chairman—University of Michigan**  
*"The Performance of Early Music"*  
 George Hunter, John Ward and the University of Illinois Collegium Musicum  
**D. Private Music Teacher Certification, Hyman I. Krongard, Chairman—Brooklyn, N. Y.; Alfred W. Bleckschmidt, Presiding—Supervisor of Fine Arts, City of Jefferson, Missouri**  
*"The Private Teacher—His Place in the Teaching Profession and His Function as Music Educator"*  
 Panel: Fay Templeton Frisch, National Chairman, Piano Instruction Committee MENC; Leigh Gerdine, Washington University  
 Audience Participation  
**E. Strings, MTNA-ASTA, Harry King, Presiding — State University Teachers College, Fredonia, N. Y.**  
 Concert by Washington University Instrumental Ensemble  
 Quartet in G Minor (K. 478) .....Mozart  
 Discussion: *"Correlation and Differences between Teaching Methods in the Private Studio and the Public Schools"*  
 Blanche Schwarz Levy, New York City  
 Mary Sexton, Des Moines  
 Charlotte Chambers, Cleveland  
 George Perlman, Chicago  
**F. Theory-Composition, H. Owen Reed, Chairman—Michigan State College**



*"Theory—A Synthesis and a Forecast"*  
 A. I. McHose, Eastman School of Music  
 Biennial Business Meeting of Theory-Composition Section;  
 election of officers; reports of committees, etc. Open to all.  
*Final General Session*, Barrett Stout, President MTNA, Presiding  
 Election of Officers and Members of the Executive Committee  
 Selection of Biennial Convention City for National Biennial  
 Convention of the 81st Year  
 Amendments to the Constitution and By-Laws  
 Old and New Business  
 Response of President-Elect

#### Evening

No host dinner of MTNA Executive Committee, including outgoing and incoming National Officers

Complimentary Concert by Washington University, Leigh Gerdine in charge

#### Program

##### I

Introduction and Allegro for Harp, Strings, Flute and Clarinet ..... Ravel  
 Chamber Orchestra  
 Leigh Gerdine, Conductor  
 Graviella Pampari, Harpist

##### II

Solos by Itona Kombrink, Soprano

##### III

Harpsichord Concerto in D Minor ..... Bach  
 Fernando Valenti, Harpsichordist

## EDITORIAL

(Continued from second cover)

Yes, sir, music is fun. It must always be fun. But it must not be interpreted to mean an absence of self control. There must be discipline.

We have heard teachers object to the idea that music is fun. Their objections were valid, based on witnessing a misinterpretation of the word "fun." They saw rehearsals that resembled bedlam. They saw teachers who, because of their own misinterpretation of the word "fun," failed to command respect, attention, or obedience. These misguided teachers said, "Music must be fun, I must not impose my will on these children. I must let them express themselves freely." We are sorry that we can not print our thoughts on such talk.

All we can say is, "For music's sake, please interpret that three-word sentence properly!"

Music is fun. It was created as a form of recreation and re-creation. But it must be cerebral fun, which in the end is solid enjoyment and pure pleasure, and really much more fun than a barrel of monkeys. Participation in any or all of the fine arts is fun. Reading good literature is fun. Looking at good art is fun. And participating in music making and listening can be the most fun of all.

So, be sure your students enjoy all their musical experiences. When interpreted correctly, "Music is fun," is one of the truest statements ever made.

S. T. J.

## HUGHES

(Continued from page 7)

his information from the sons Carl Friedrich Emanuel and Wilhelm Friedeman, is not to be glibly pushed aside. There is no reason to doubt the authenticity of Forkel's statements when he wrote of J. S. Bach, "He liked best to play upon the

clavichord; the harpsichord . . . had not soul enough for him, and the piano in his lifetime was too much in its infancy. . . ." Some present-day musicians would have us believe that Bach wrote only for the harpsichord, but we cannot allow mere opinions to supersede facts as related by members of his own family and honestly recorded by a contemporary writer.

These persons who saw the title page in Bach's time doubtless thought of the clavichord when they read *Das Wohl Temperierte Clavier*, for *Clavier* in ordinary parlance meant *Clavichord*. Under the title came the words, "For the use and profit of the musical youth desirous of learning, as well as for the pastime of those already skilled in this study." Forkel wrote of Bach, "He considered the clavichord as the best instrument for study, and in general, for private musical entertainment. He found it the most convenient for the expression of his most refined thoughts. . . ."

The statement by a contemporary writer that "The common English name for the work—Well-Tempered Clavichord—is wrong," is palpably in itself wrong. It is, on the other hand, highly probable that Bach composed for the clavichord *all* of his works for stringed keyboard instruments, with the exception of those definitely designated by the composer for the harpsichord. The small, inexpensive clavichord was the general household musical instrument for keyboard players, harpsichords being too expensive to be generally owned.

As for the young student of the *Well-Tempered Clavichord*, he is going to make its acquaintance not on a clavichord or a nuanceless harpsichord, but on a modern piano, which may lack in some degree the incisiveness of contrapuntal attack and the clarity of the older instruments, but which makes up for these in its greater richness of tone, and in its

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larger and better controlled dynamic range. The great composers after Bach made no mistake in adopting it instead of its predecessors, for it is a finer musical instrument. Harpsichord playing in our day has become somewhat of a cult, a "precious" one; but there is little likelihood of its spreading beyond this. And of clavichord playing we hear today little or nothing.

Let the young Bach student select a good edition—and a good teacher—to guide him in his study of Bach's wonderful legacy of keyboard compositions. And he will make speedier progress toward the goal of appreciation and understanding of their delights, beauties and musical revelations if he keeps clear of any and all sophistries and pedantries along the road. ▲▲▲

### BECKHELM

(Continued from page 12)

the music teacher who attends and it helps to raise standards in the area by observation of the "ideal" methods advocated by the prominent visitors.

For the college music administrator whose campus is not crowded by a summer school, the workshops are

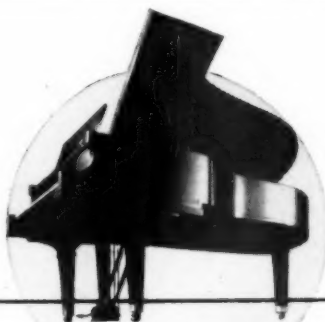
ideal summer projects for the full utilization of buildings and equipment. With the increased interest in the raising of musical standards and eventual certification throughout a region, the ambitious and conscientious teacher will be eager for the opportunity to improve her work. There is no better way than the workshop approach to reach those who are no longer interested in further formal study. Granted that it is desirable for all teachers to submit to the discipline of formal study periodically, there will always be some who will not have the time or inclination to take advantage of this means to insure the maintenance of an alert mind and a ready technique. For these people and for those who wish to supplement formal training, the workshop, with its emphasis on the practical everyday problems, has a great appeal. It permits the college or sponsoring institution to extend its service beyond the ordinary circle of its potential student body.

The presence of practicing teachers and conductors attending a workshop on the campus provides motivation for regularly enrolled college students who are preparing for simi-

lar careers. Besides the music majors, others will find these programs of real interest. The demonstrations of methods and techniques are the vital concern of teachers of elementary and secondary education as well as the directors of adult education.

It also offers a good opportunity to bring the parents of music students in to see demonstrations of new methods and better yet to receive a lecture about their role in the development of ideal relations between pupil, teacher and parent. A visiting teacher can frequently help resolve situations that may hamper the efficiency of the local teachers.

It provides the college faculty an invaluable opportunity for fellowship with the teachers of the area who are preparing the students who someday may enroll in the college. No greater benefit may accrue to a college than to have the privilege of sponsoring a workshop that will stimulate the maintenance of high musical standards. On the other hand there is the tangible reward of the sustained source of competently trained students entering the college music program. However, you consider it, the Workshop plan has much to offer.



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## ANSON

(Continued from page 9)

(2); Vladimir Rebikoff (3); Rhene-Baton (2); Erik Satie (3); Jan Sibelius (1); and Igor Stravinsky (1). ELEMEN-TARY and above.

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COPLAND, Aaron—

Music and Imagination  
published Harvard University Press

DEMUTH, Norman—

Musical Trends in the 20th Century  
published Rockliff—London

ESCHMAN, Karl Henry—

Changing Forms in Modern Music  
published E. C. Schirmer

HOWARD, John Tasker—

This Modern Music  
published Thomas Y. Crowell

REIS, Claire—

Composers in America  
published The Macmillan Company

SALAZAR, Adolfo—

Music in Our Times  
published W. W. Norton

SESSIONS, Roger—

The Musical Experience of Composer, Performer, and Listener  
published Princeton University Press

## KINTZER

(Continued from page 14)

teachers to prepare in one of the suggested areas from which they may be best able to qualify for a four-year credential. The added flexibility provides a broad realistic base for the entire approach to accreditation which is the acknowledged goal of every WSMTA teacher.

The examination route to four-year, six-year, or continuing accreditation includes preliminary qualifying examinations covering three areas of information: (1) particular information (teaching techniques), (2) general musicianship (theory, history, and literature), and (3) knowledge of human growth and development and the learning processes. Additional testing is accomplished through the oral and practical examinations. The skills and capacities necessary for passing these examinations are outlined in detail in the information sheets which will be furnished by the state executive secretary upon request. The examination route is equivalent to college work.

To implement the examinations, the committee on examinations headed by Mr. Gene Fiset, Seattle piano teacher, is perfecting the tests listed above, and preparing study lists of materials which will be distributed by the state executive secretary along with initial information.

A rotating examining board is being established to handle the oral



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and practical examinations. The board will consist of "24 members, appointed by the executive board of WSM TA, six representing each field of examination—piano, violin, voice, and band or orchestral instruments. Each member shall be appointed for a term of six years, with two members in each field being replaced every two years." Faculty members of colleges and the university have at least equal representation. The examining board will hold examinations in various communities of the state. The procedures sheet further states that: "at least three examiners representing the field in which the candidate is being examined shall be present at the oral and practical examinations."

The college degree in music route—the four-year accreditation may be awarded teachers who possess Bachelor's Degrees with majors in music from institutions of higher learning accredited by the State Board of Education. The six-year accreditation and continuing accreditation demand a Master's Degree in music as does the fellow diploma in the teacher merit plan of the association. All three types of accreditation require that applicants holding college degrees in music shall have earned "ten quarter-hours of credit in approved education courses in the areas of human growth and development and of the learning processes, and not fewer than thirty quarter-hours or twenty semester-hours of credit (for the four-year type, and not less than thirty six quarter-hours or twenty-four semester hours for the six-year type) in applied music in the field for which accreditation is desired." This is the center prong of the three-way program of accreditation.

The teacher merit route to four-year, six-year, or continuing accreditation contains two preliminary steps the completion of which provides the teachers with diplomas valued for their prestige. These are the associate and colleague diplomas. Both as well as the licentiate diploma which will be equivalent to four-year accreditation are integrated into the WSM TA programs now in operation, musicrafters and auditions. These state projects, developed a number of years ago through the leadership of Mr. Normann, have shown a substantial increase in popularity. Musicrafters developed by Normann is

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in the process of revision, and will be revised to match the March 1, 1955 date for the complete accreditation plan effective date. Information concerning teacher merit, musicians, and auditions may be obtained from the state executive secretary.

Teachers interested in the teacher merit route toward accreditation will find that this avenue has been greatly expanded and broadened to treat individual cases, and at the same time, the teacher merit route has been strengthened.

To win the licentiate diploma and thus state accreditation, teachers must pass the written test on Human Growth and Development and the Learning Processes. Throughout the teacher merit program, the emphasis lies in the direction of outstanding teaching ability and continued professional interest and growth.

Certain adjustments are included in the accreditation procedures to take care of substitutions and equivalencies for specific requirements. These will be examined individually by the executive board. All credentials now held remain in effect and may be renewed through transferring

into the new program after March 1, 1955.

A history of the accreditation procedures described above as authorized by the Washington State Board of Education shows a period of years not without grave problems and with accompanying months of little accomplishment. But through the persistent efforts of many individuals representing the State Department of Education and the Washington State Music Teachers' Association, a final unity of purpose and direction has been reached. Indeed, the entire process of group planning illustrates democracy in action.

## MARPLE

(Continued from page 8)

about any instrument, the piano and organ excepted. It will be impossible to imagine this type of person trying to promote instrumental music in the church.

There is a third type of music director that, unfortunately, is still prevalent in some areas. He is the director who is not interested in the church music program, but merely takes the position in order to supplement his income. One can soon detect this type of individual, for he is hesitant to attempt new music, relying solely on those musical compositions that everyone knows, and which are so well liked by all the congregation. This individual is quite reluctant to promote the music program of the church through the use of cantatas, oratorios, and special music for special feast days.

If we are to take advantage of the musical progress of the young people in our church, we must begin by engaging music directors who are interested in vocal development and in bettering the vocal efforts of our choirs, and then progress by interesting the instrumentalists in a part of the music program.

Thirdly, the quality of music being performed in a large number of our churches is most discouraging to our young people. One reason that the members of the music education profession are proud of their progress is that they not only have trained the young people of our nation to play and sing, but in many cases have taught them to appreciate the better music that is our heritage. Our school bands know and

often play Sousa, Weber, Grieg, Elgar; many of our school orchestras know and play Bach, Mendelssohn, Wagner, Beethoven, Debussy; our school choirs recognize composers such as Bach, Brahms, Williams, and Palestrina.

This is not true in our church music program. All too often the director is at fault, for he insists on performing music that our young people know to be of poor quality on the pretense of expediency. At times, the clergy of our churches are at fault, for they insist that our choirs and congregations sing hymns and present music for the service that is of poor taste and quality, thus pointing out their ignorance to others and often discouraging a conscientious director.

The young people of our churches often take an active part in the music program of our schools, but are not interested in the music program in our churches. If we are to initiate or keep this interest, the church must promote a vocal and instrumental program that has as its directors men and women who are interested in the music of the church, but also who are competent in their area; men and women who are interested in seeing that the instrumentalist has his proper place in such a program, and above all, who are interested in promoting music of high caliber.

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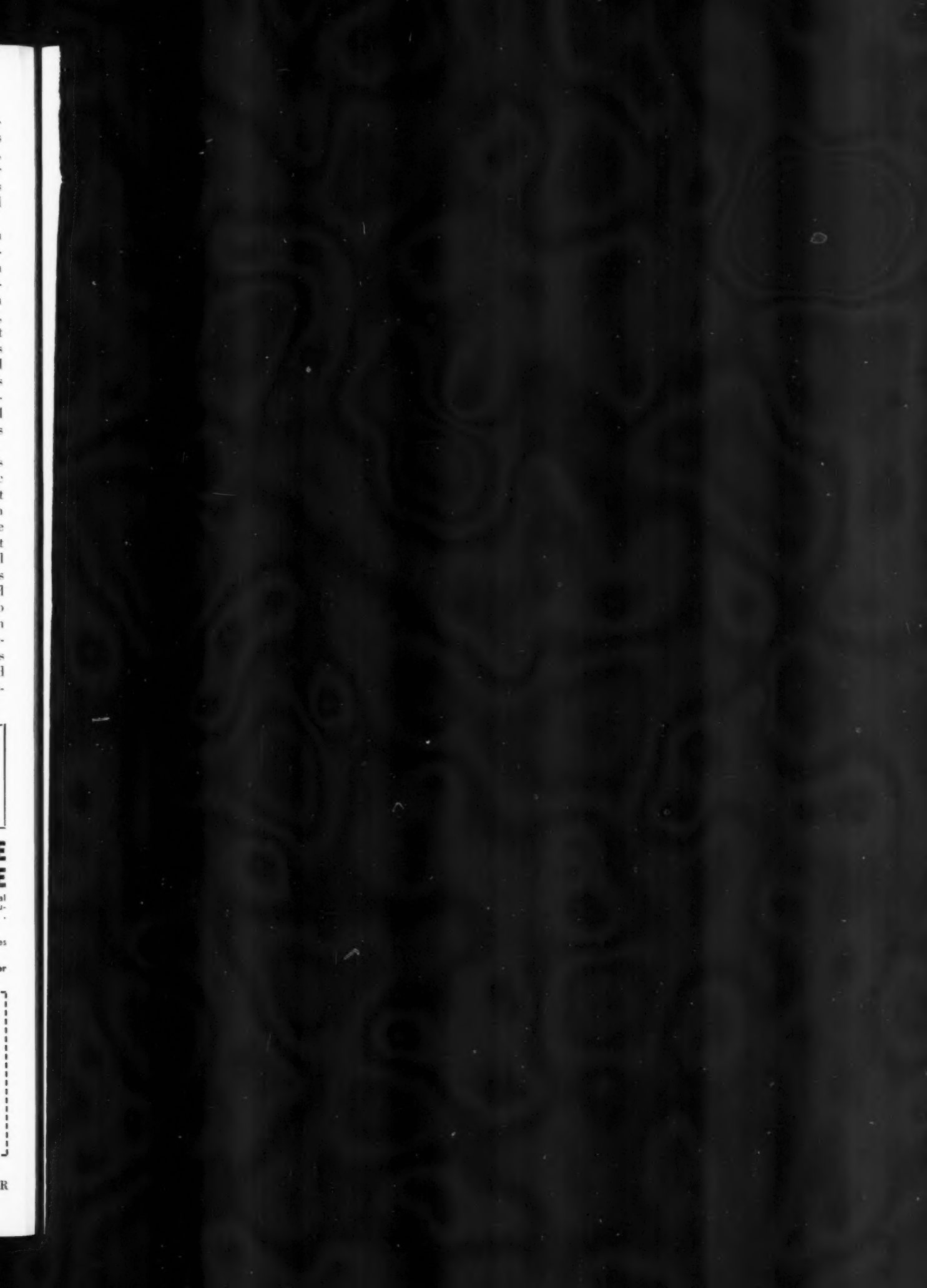
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E. Power Biggs, nationally known organist, largely responsible for the revival of interest in the organ as a concert instrument, and one of the great virtuosi and musicians of the day, will present a recital followed by a talk with recorded illustrations, Tuesday, February 15th.

Ernst von Dohnanyi, composer-pianist, and Edward Kilenyi, concert pianist, both members of the teaching staff at Florida State University, Tallahassee, will present a two-piano recital at the formal banquet, Tuesday, February 15th.



Robert Shaw, nationally known Director of the Robert Shaw Chorale and Orchestra, will appear as speaker and will give a choral demonstration using the University of Kansas Chorale, Monday, February 14th.

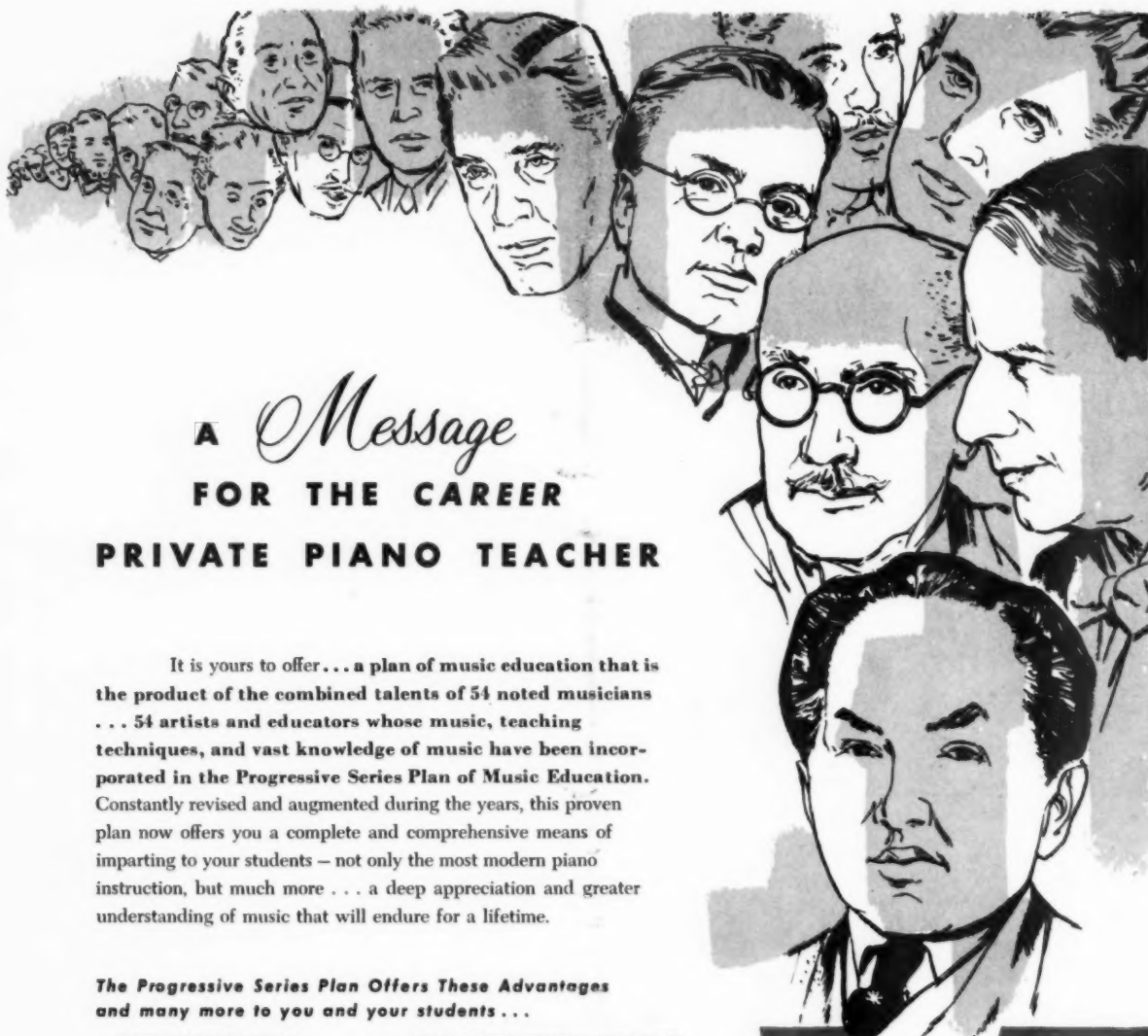


Dr. Karl O. Kuersteiner, First Vice President of MTNA, in charge of building the National Biennial Convention program, and Dean of the School of Music, Florida State University, Tallahassee. Because of Dr. Kuersteiner's zeal and untiring efforts convention registrants will be afforded an opportunity to hear today's outstanding musical leaders at the coming National Convention.

Dr. Barrett Stout, Head of the School of Music at Louisiana State University, Baton Rouge, has guided MTNA to ever greater heights as President of the Association since February 1953.



Members of the Steering Committee in charge of St. Louis plans for the coming convention. Standing, left to right: Frank E. Arnhold of the Kroeger School of Music; Leo C. Miller of the Leo C. Miller Music Studios, who served three terms as national Vice President. Seated, left to right: Mrs. Webster Echols, St. Louis music teacher; Paul Friess, Chairman of the Local Committee and Director of the Community Music Schools; Mrs. Ernest R. Evans, teacher of piano.



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